

# SOUTHERN ARCHITECT *and* BUILDING NEWS

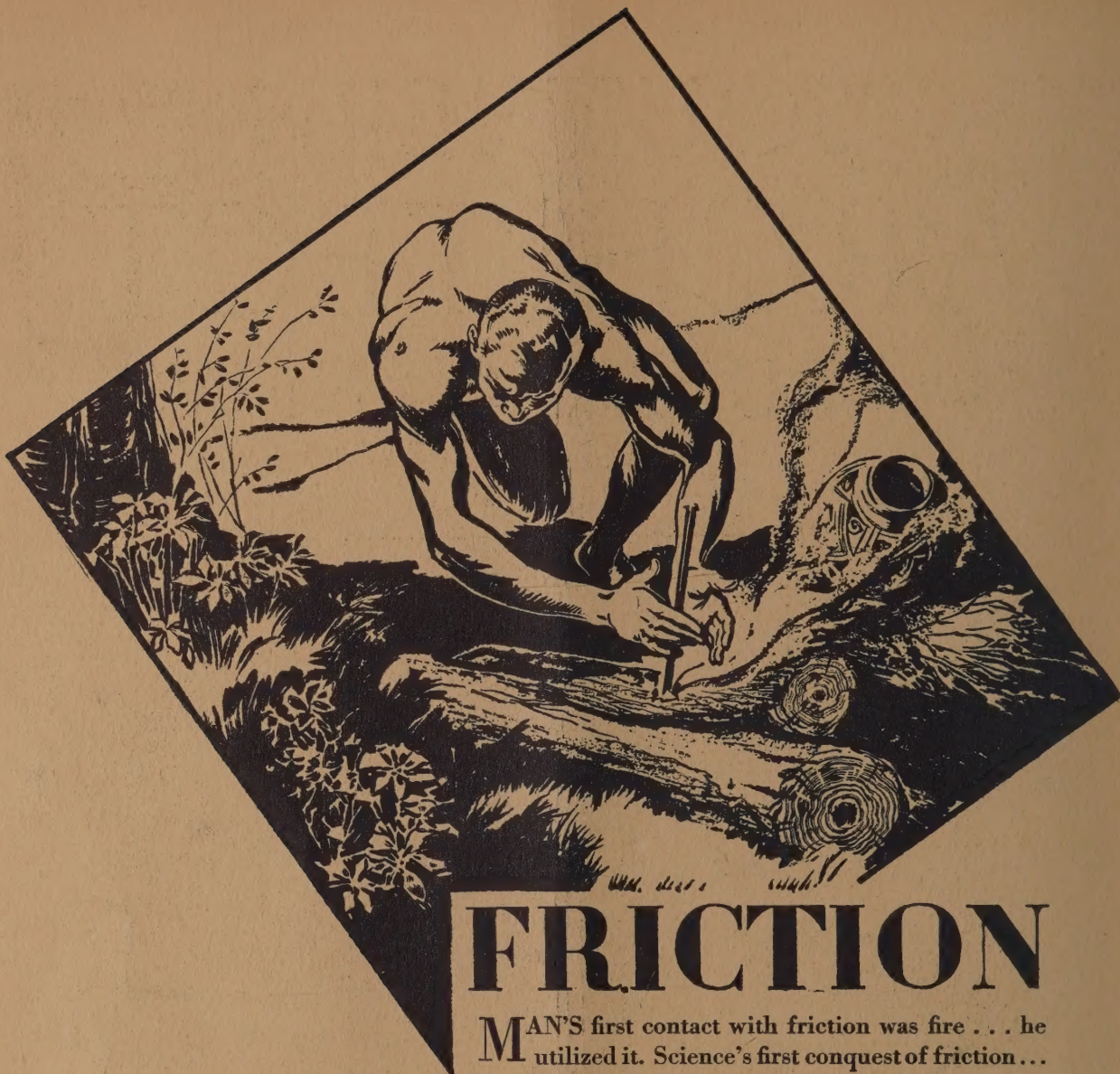
"Since 1882"



JUNE  
1928

THE SOUTH'S ONLY JOURNAL OF ARCHITECTURE AND BUILDING





# FRICTION

MAN'S first contact with friction was fire . . . he utilized it. Science's first conquest of friction . . . its elimination. In every age, markedly in this industrial era, friction has been a mighty drag on the wheels of engineering progress. The law of wear and tear, surface versus surface, has shortened the life of machinery, and limited the scope of mechanical energy. The ease of operation, the longevity of PEELE Freight Elevator Doors is due to almost "defrictionized" principles of construction. If the PEELE catalog is not in your files, request a copy.

THE PEELE COMPANY, Brooklyn, New York  
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# PEELLE Freight Elevator DOORS

*"The doorway of America's freight elevator traffic"*

Entered as second-class matter January 15, 1928, at the Post Office, Atlanta, Ga., under Act of March 3, 1879  
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HARKNESS MEMORIAL  
YALE UNIVERSITY

JAMES GAMBLE ROGERS, ARCHITECT

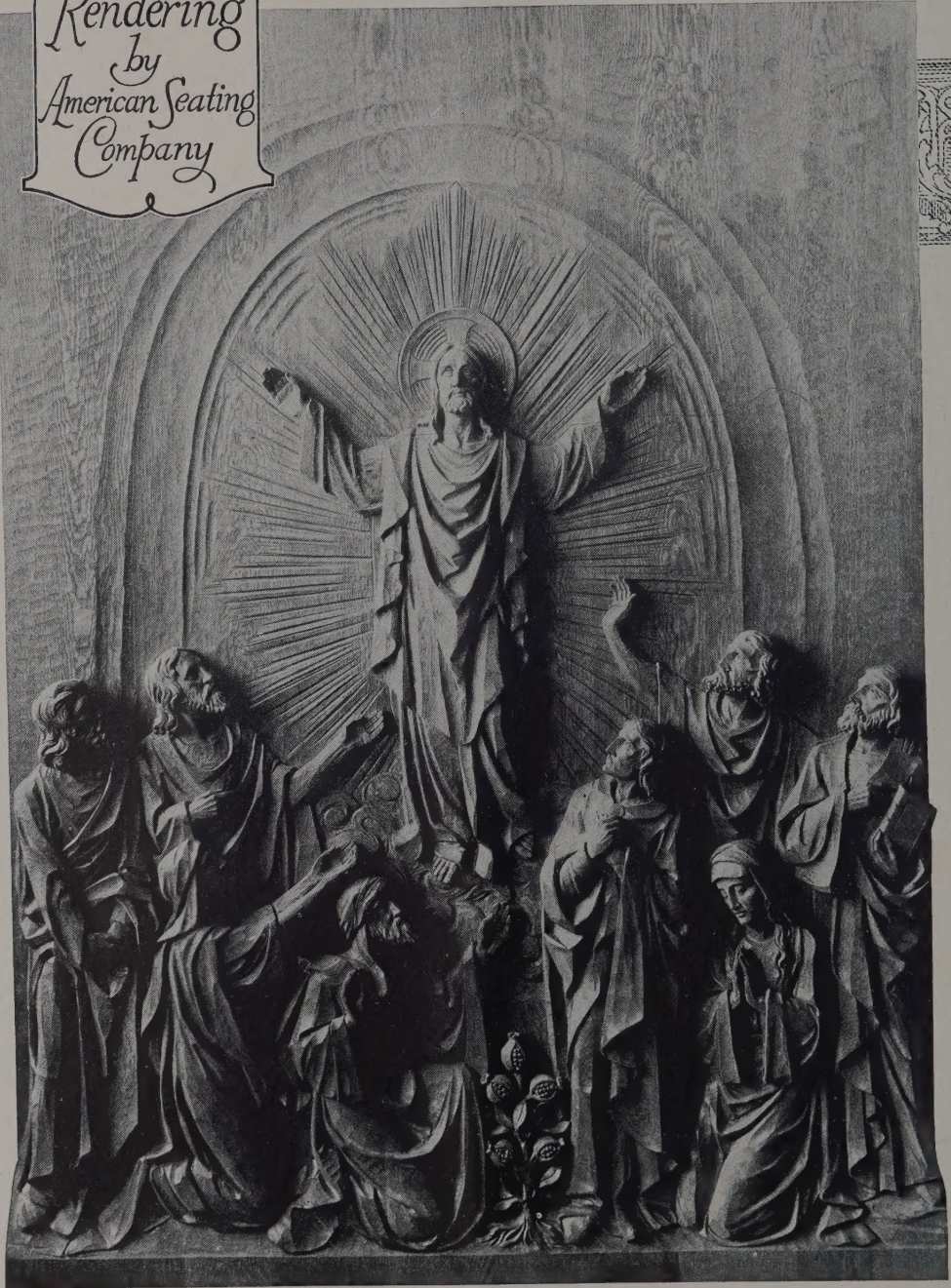
*Mr. Rogers has used a special IMPERIAL SLAB SHINGLE on these roofs*

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· Roofing Tiles ·

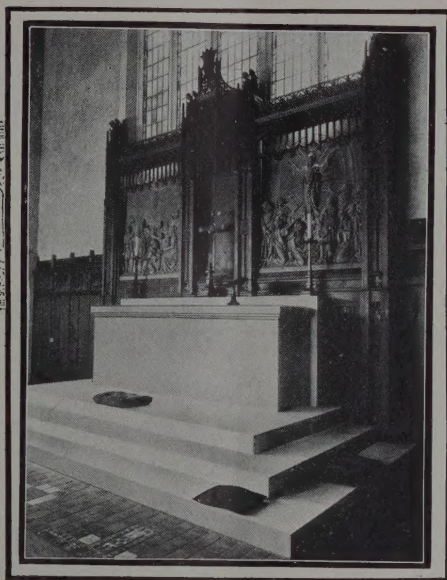
LUDOWICI-CELADON-COMPANY  
CHICAGO 104 S. MICHIGAN AVENUE NEW YORK 565 FIFTH AVENUE



*Rendering  
by  
American Seating  
Company*







Altar and Reredos with  
carved panels  
*The Nativity and The Ascension*

Chancel and Sanctuary  
St. Joseph's Episcopal Church  
Detroit, Michigan  
Nettleton and Weaver, Architects

## DEVOTION TO IDEA AND IDEAL

In executing architects' designs American Seating Company craftsmen reflect in their treatment of subject and detail a devotion to their art that produces more than a contract exactly fulfilled. Coupled with genius in wood carving is an ability to interpret ideas and ideals . . . a surpassing technique, with a soul to guide it. Architects will find that perfection of detail is but part of "American" rendering.

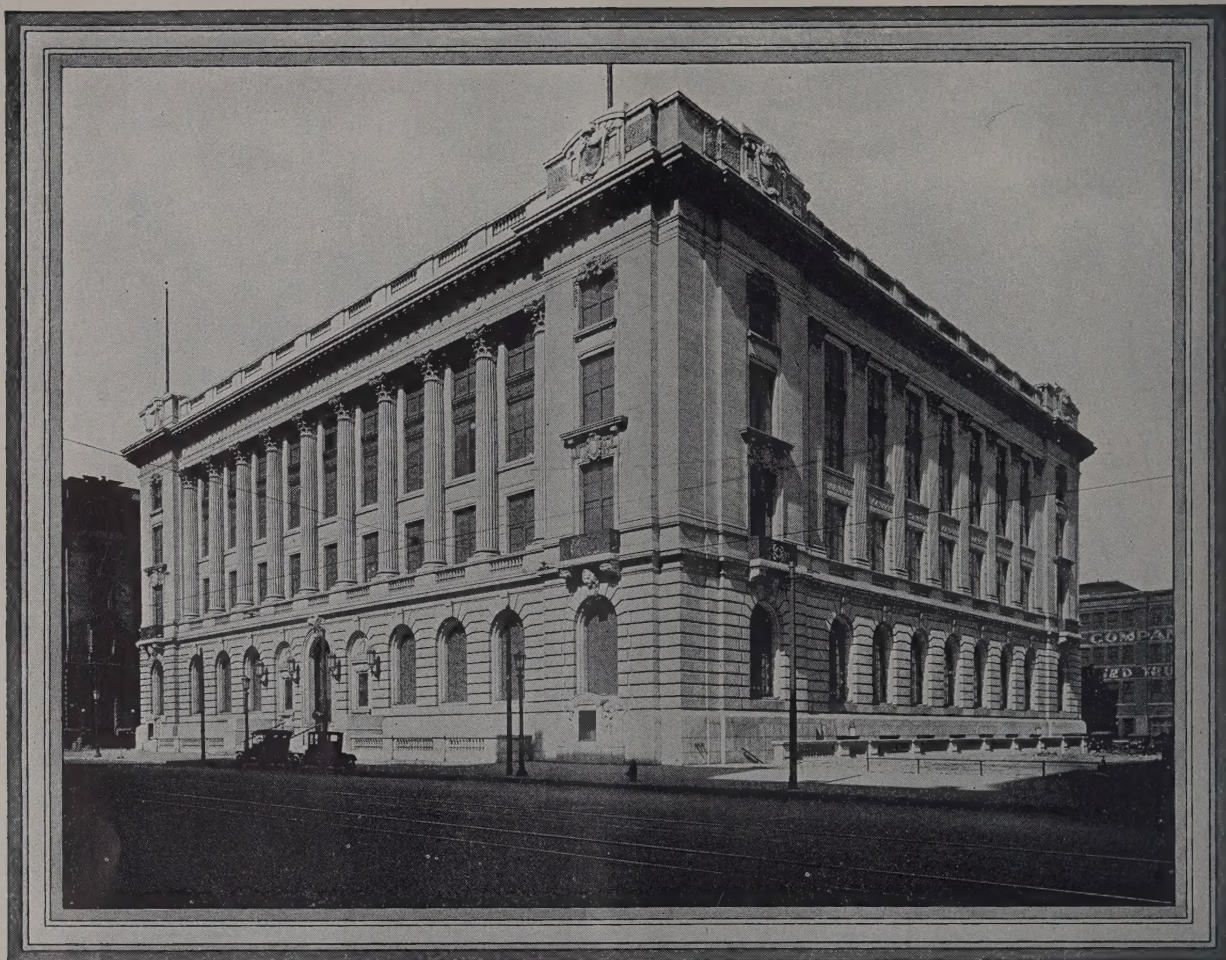
# American Seating Company

1083 Lytton Building, Chicago





# GEORGIA MARBLE



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WALKER & WEEKS, ARCHITECTS

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This library was erected to stand for generations. Georgia Marble, a material of proved durability, was an economical choice for the exterior . . . All Georgia Marble is of compact structure,—tough and practically non-absorbent . . . Yet Georgia marble possesses exceptionally good working qualities,—borne out by the fact that many prominent sculptors use it for their finished work.

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Community Church  
East Williston, L. I.

George W. Conable  
Architect

## Tudor Stone Roofs.

The quaint charm of this church — apparently old, but actually new — is enhanced by harmonious roof treatment carried out in Tudor Stone.

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Here's evidence no architect or painter will overlook. Furthermore, Berry Brothers' Paste Wall Finish was selected only after the most rigid competitive tests. They finished walls in materials furnished by different companies, then wrote on them, scratched them and submitted

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This material will cover 750 square feet to a gallon. No primer or sizing is required and the first coat on bare plaster positively seals the wall. Two coats are sufficient.

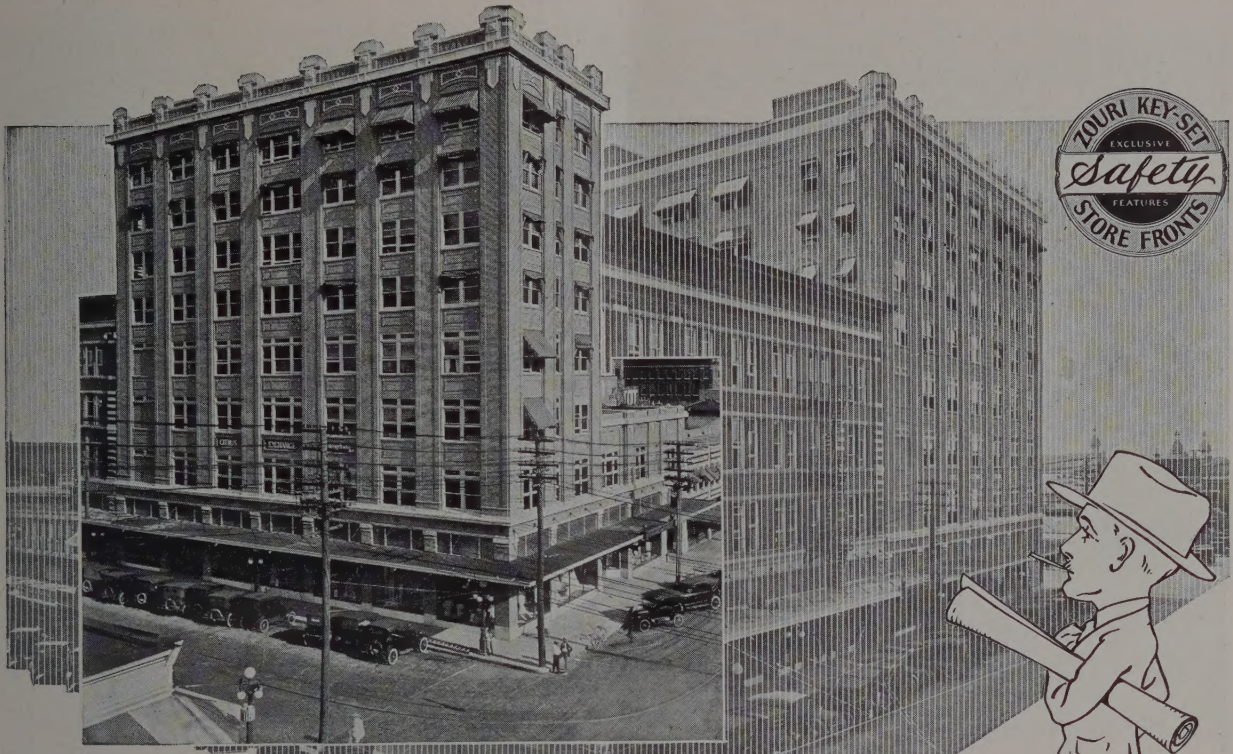
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Detroit, Michigan 1858—70th Anniversary—1928 Walkerville, Ont.

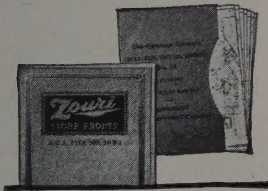
Architectural  
department will  
furnish complete  
details





# Zouri

*preferred by owner and builder*



Send for this  
data book and helpful  
detail sheets

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From the offices of America's best known architects, builders and contractors come testimonials describing the outstanding *exclusive* advantages of Zouri Key-Set Sash and Store Front Installations. From smart shopkeepers, department store managers and superintendents of skyscrapers we have the statement "Zouri is doing the best possible job."

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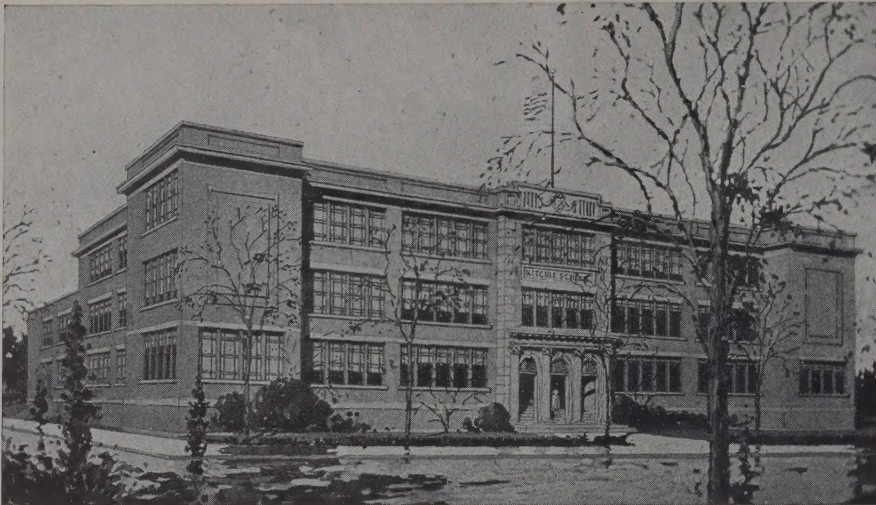
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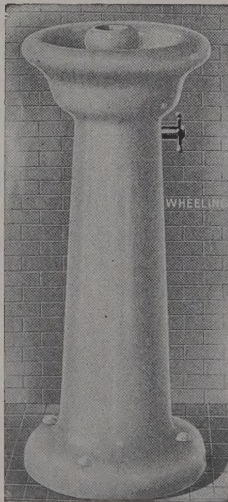
**H. E. Newmann Co.**  
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*This is the latest strictly up-to-date School Building,  
one of many equipped throughout with  
Wheeling Sanitary Mfg. Co.'s*

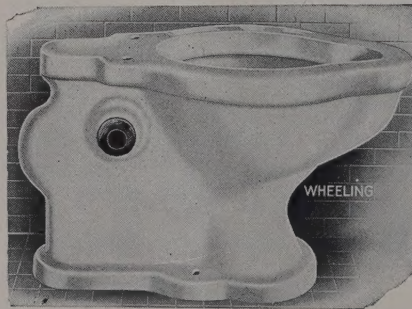
## Sanitary Plumbing Fixtures

*Sold Through Jobbers  
of  
Plumbing Supplies*



**Plate 47-E**

Semi-Vitreous Porcelain Pedestal  
Drinking Fountain China Bubbler and Self-Closing Handle.



**Plate 134 1/2-E**

Vitreous China Syphon Jet Water Closet  
Bowl, with Side Supply for Flushvalve;  
Sanitary Extended Front Lip.



**Plate 78-E**

Semi-Vitreous Porcelain "Duplex" Urinal Stall. Two Stalls in One Piece. Only One Inlet Supply, Only One Outlet. Write for Descriptive Circular.

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*Convenience and Safety her right*



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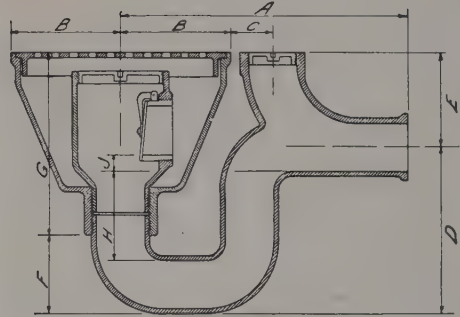
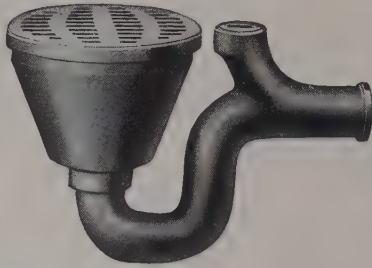
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This floor drain is made in 2, 3, and 4-inch sizes and may be had with either iron or brass strainers.

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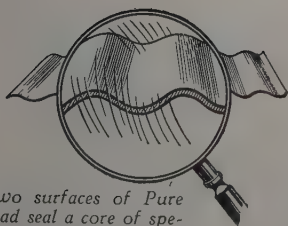


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### A Good Door Should

1. Stay Open.
2. Stay Closed.
3. Not Blow Shut.
4. Open Out of the Way.
5. Not use valuable space.
6. Be easily and quickly operated.
7. Not scrape on the floor.
8. Not wedge or jam in ice or snow.
9. Seal opening at top, sides, and bottom.
10. Not twist, pull or sag out of shape.
11. Lock and unlock from either side.
12. Require no change in building to install.
13. Harmonize with building.
14. Makes available every inch of the opening.

The "Overhead Door" meets all these requirements.



# "The Overhead Door!"

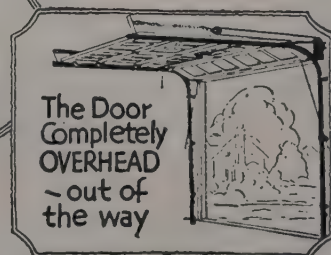
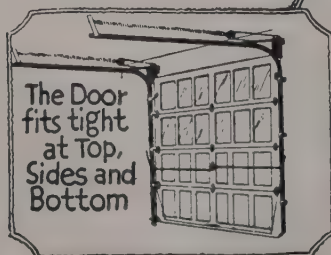
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Write for our new illustrated catalog, which contains blue prints and complete information about the perfected "Overhead Door."





*if they built the Sphinx  
to-day~they'd use*  
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# "These Specifications Cover..."



The responsible modern architect specifies every item of essential equipment in the homes he designs. Only by so doing can he best serve his clients' interests and protect his own professional reputation.

Architect Paul M. Hesser, Jr., insured the comfort of T. Linton



Paul M. Hesser, Jr., R. A.  
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Bureau of City Architect  
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Alburger's residence by specifying the installation of a Quiet May. Its sturdy simplicity, quietness, economy and mechanical

excellence invariably win the approval of the most scrupulous investigator and the most exacting owner.



## QUIET MAY *AUTOMATIC* OIL BURNER

MAY OIL BURNER CORPORATION, BALTIMORE, MARYLAND





FORREST-RIKER HOTEL, AUGUSTA, GA.

Willis Irwin and Pringle &amp; Smith, Associated Architects

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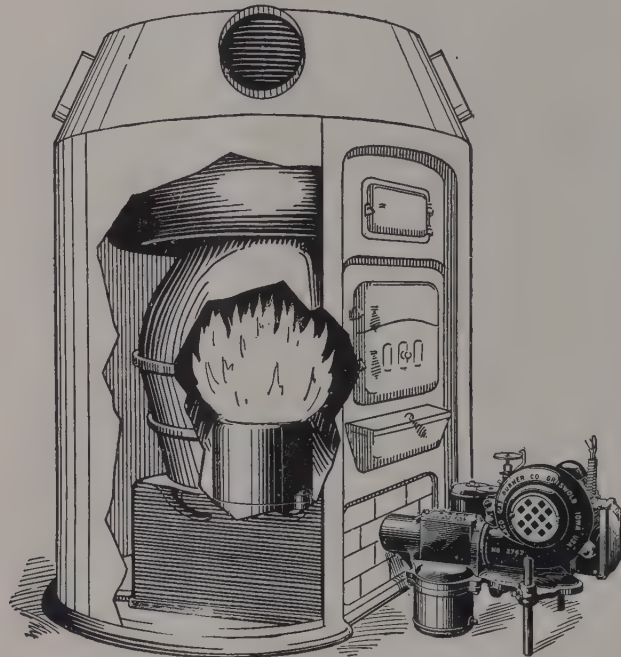
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129,000 cubic feet Gray,  
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VARIEGATED from  
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## “GRAY” AND “VARIEGATED” Chosen for Color

THE first unit of St. Louis' \$15,000,000 Municipal Plaza is their \$4,000,000 Court House. The Court House is of Grecian design and will tower 380 feet skyward.

To secure color-tone, Gray Indiana Limestone was selected for the lower stories, with VARIEGATED for the upper stories. The solid, fine-grained Gray with just the slightest variation in color-tone will give an impression of great strength for the base. The upper stories in

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You will find it true that Gray for the lower stories and VARIEGATED above, especially in high buildings, always gives an interesting effect. Therefore it is well to specify "Gray Indiana Limestone for the lower stories and VARIEGATED Indiana Limestone for the upper stories." And it is well to add this clause: "from quarries whose stone has been tested and approved by the United States Bureau of Standards."

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THE BEAUTIFUL Lounge Room which Hentz, Adler & Shutze designed for the Atlanta Athletic Club could hardly have a more delightful center of interest than the detail pictured here. This rich design was faithfully executed in wood—the material which lends itself most admirably to artistic expression.

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## *Character in Architectural Millwork*

**T**HE DETAIL from the Lounge Room of the Atlanta Athletic Club pictured on the opposite page is indicative of the simple dignity and artistic beauty which can be achieved through the use of architectural millwork of character. The fact that the architects selected wood frames and sash for the windows in this structure is striking evidence of their faith in the permanence and service of wood determined by long years of experience.

The importance of the millwork contract should not be underestimated—an unsympathetic or inaccurate execution will completely ruin the most skillful design.

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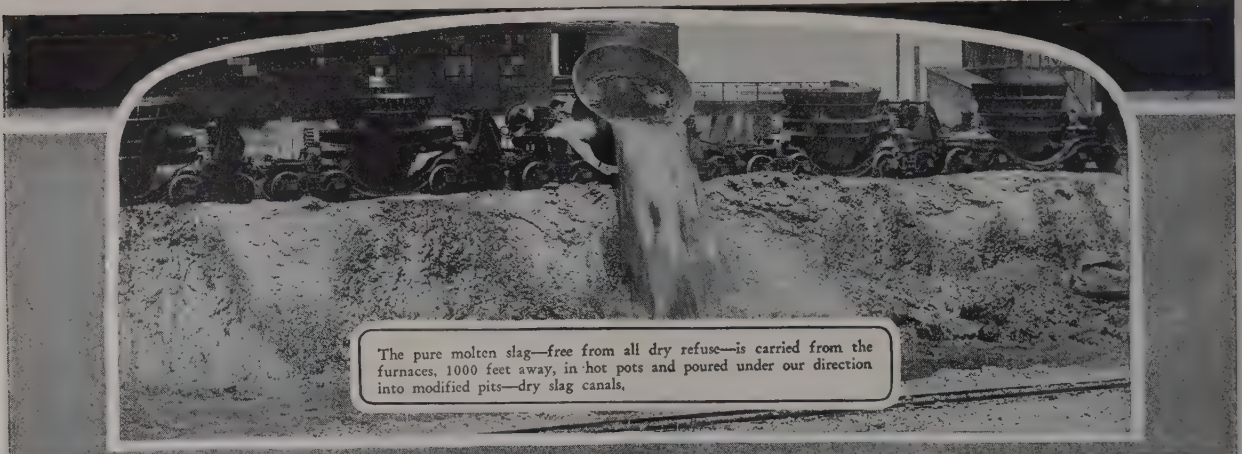
Guilford Lumber & Mfg. Co., Greensboro, N. C.  
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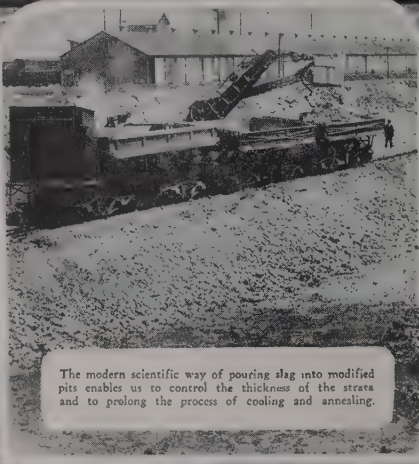
Collaboration with Architects for Better Executed Millwork





The pure molten slag—free from all dry refuse—is carried from the furnaces, 1000 feet away, in hot pots and poured under our direction into modified pits—dry slag canals.

## Scientific Preparation!



The modern scientific way of pouring slag into modified pits enables us to control the thickness of the strata and to prolong the process of cooling and annealing.

After the slag has been crushed it passes over two magnetic rolls for removal of all small pieces of free iron; then it goes to the revolving and vibrating screens for scientific sizing.



EVERY step in the preparation of basic slag follows a definite, scientific procedure.

When slag is poured in thick strata, it breaks up in much more *cubical* pieces. You steady users of

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**BASIC SLAG**  
CRUSHED & SCREENED

know how important that is. Also you know, from experience, that when slag is cooled slowly there is a marked increase in its solidity, toughness and strength.

That is why pure molten slag (free from all refuse) is poured under our direction into modified pits. This enables us to definitely control the thickness of the strata and definitely control the processes of cooling and annealing.

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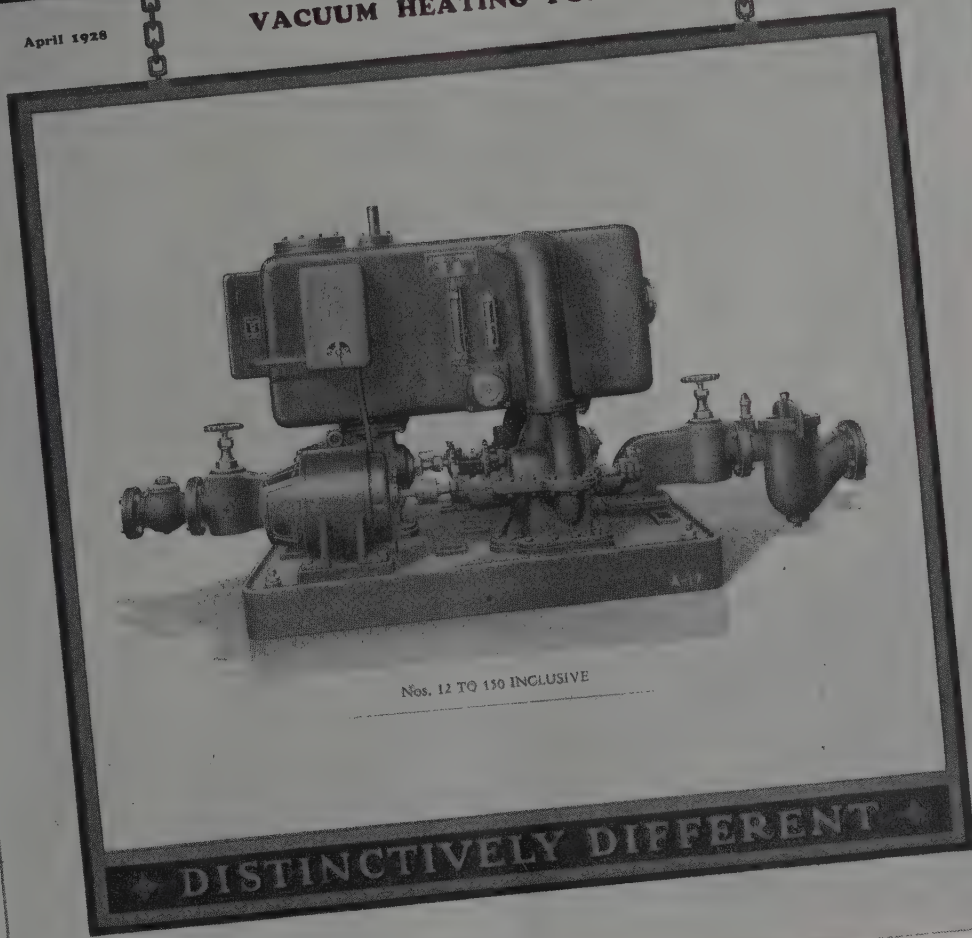


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U. S. Patent No. 1648846

November 8, 1927

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HEAT  
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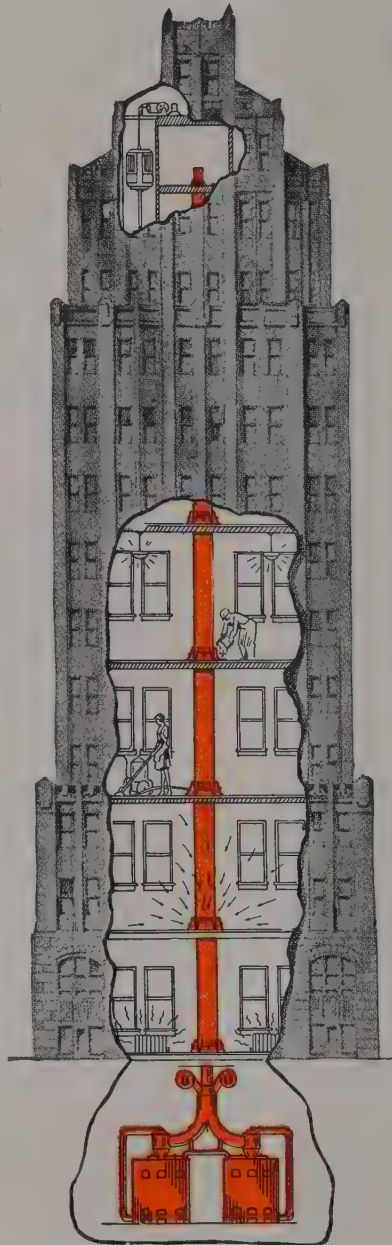
**GARBAGE AND  
REFUSE COLLECTION  
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AND VENTILATION**

Harris' New System now makes possible heat, light, power, garbage and waste collecting, incineration, vacuum cleaning and ventilation for all types of buildings, from four stories to any number of stories, at a minimum cost less than any other combined system. All of the above-stated functions are completely carried out with this one mechanical unit, doing away with the use of several different systems to accomplish the same purpose.

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A few State Rights for the sole manufacture, sale, and installation of this product are open for live contracting and engineering firms, and we invite you to communicate with us regarding a special offer we can make you.

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\$50 per 1,000 of Population*



The heat and incineration are furnished by Harris' W. T. Incinerator Boilers and Furnaces.

The electrical power is furnished through a turbine generator whose power is obtained from the W. T. Boilers, which produce boiler H. P. on three to three and a quarter pounds of coal or thirty-three to forty-three pounds of garbage and refuse per hour.

Ventilation and refuse disposal on the various floors are accomplished via the rectangular vertical steel chute which runs from the top of the building to the furnace, as illustrated. The three 12"x12" porcelain enamel doors on each floor provide the exit for the refuse, and the three open hose nibs on each floor provide the continuous ventilation.

The gathering of the waste is done by modern vacuum cleaners, which are equipped with extra-long hose connected to nibs on each floor. The fan on each 14"x14" chute operated by D. C. Motor provides the vacuum suction for the entire chute. It automatically pulls the waste and the CO<sub>2</sub> down the chute.

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Schools have been a splendid proving ground for "GLOBE" Ventilators. They have given such efficient service in this field that many architects who have been identified with school planning have come to consider "GLOBE" Ventilators as the standard school ventilation.

*Low first cost—efficient—no upkeep*

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Department X

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Robert Greenfield, Architect  
New York and Miami

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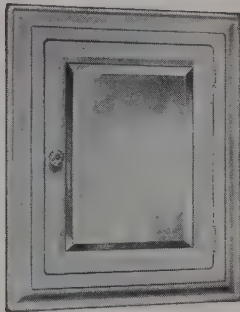
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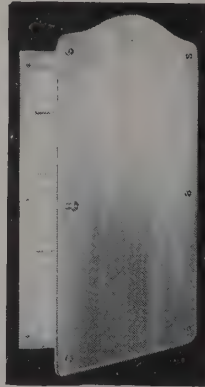
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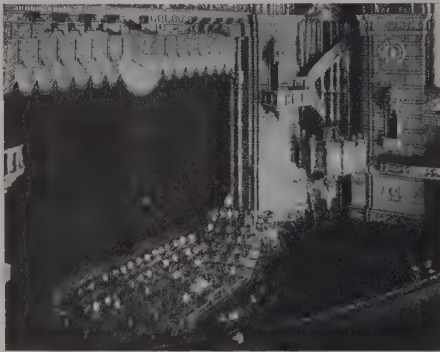
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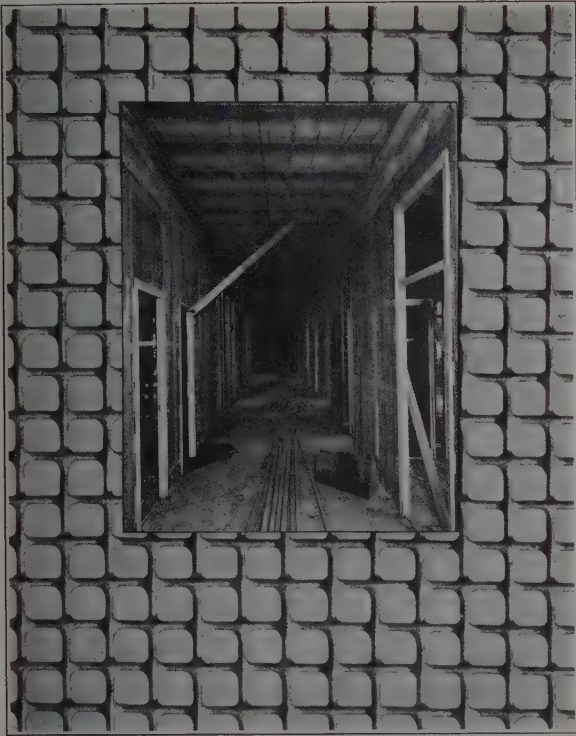
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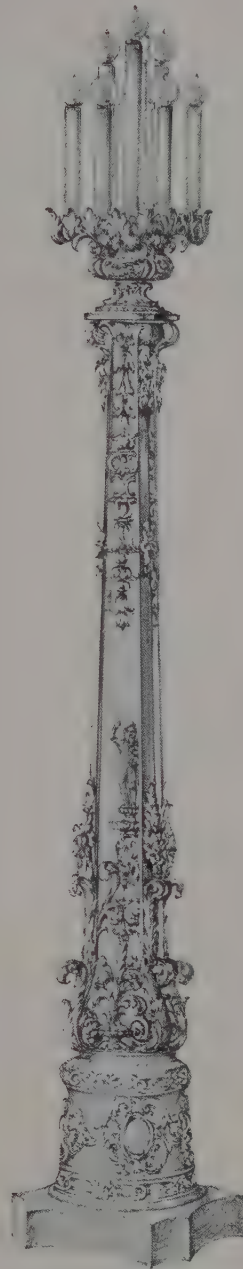
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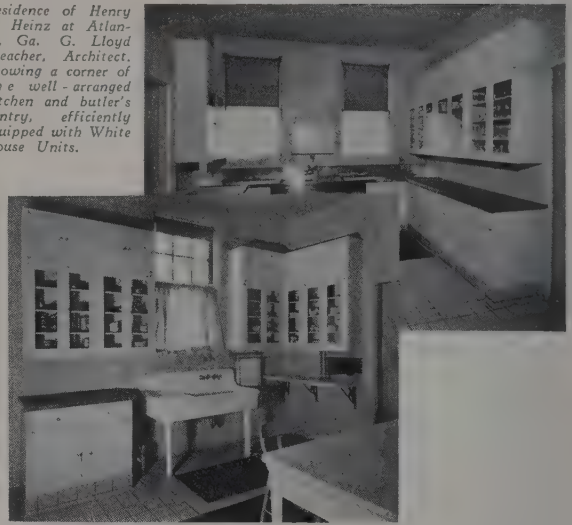
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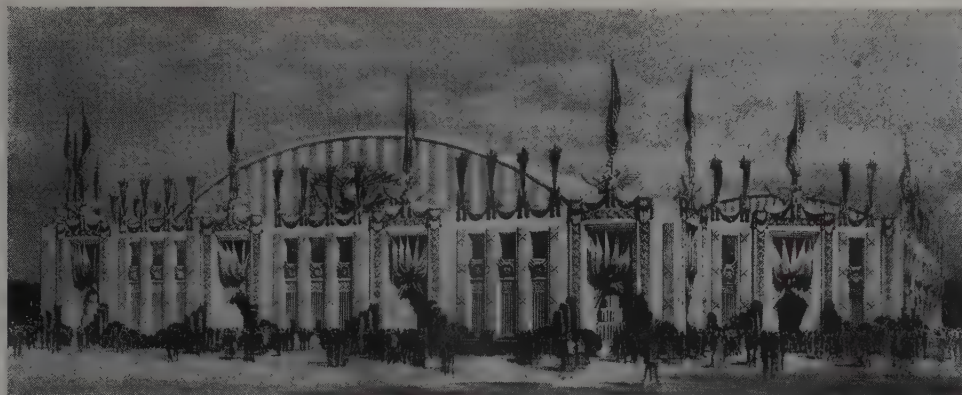
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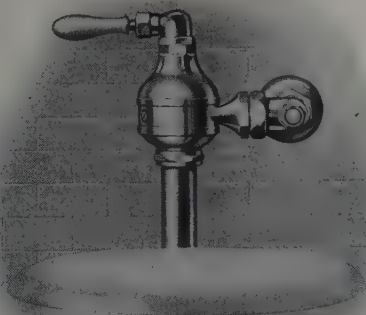
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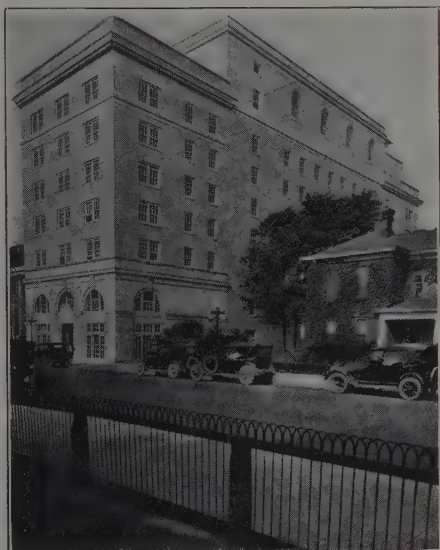
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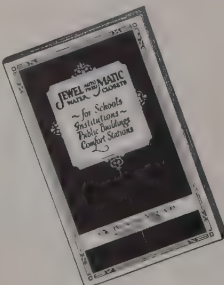


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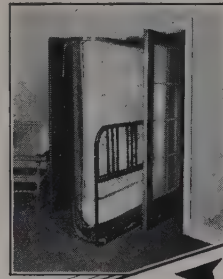
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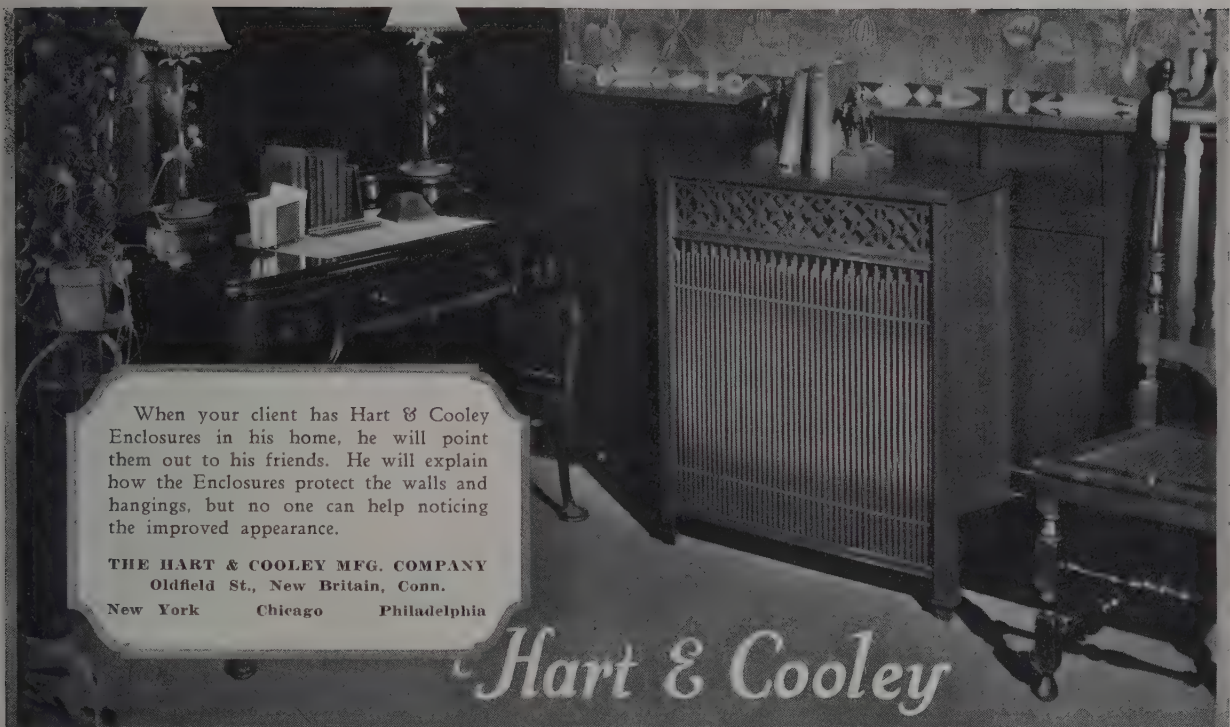
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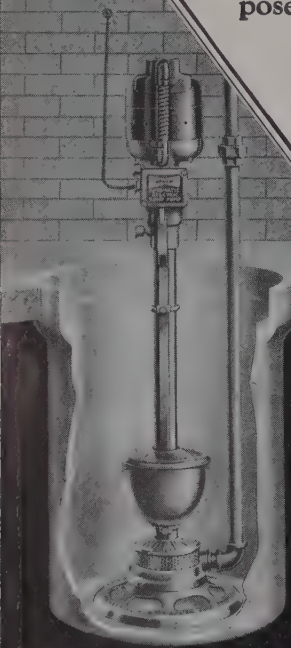
Do you contribute to this waste by specifying equipment that can rust—for service where it is constantly exposed to dampness?



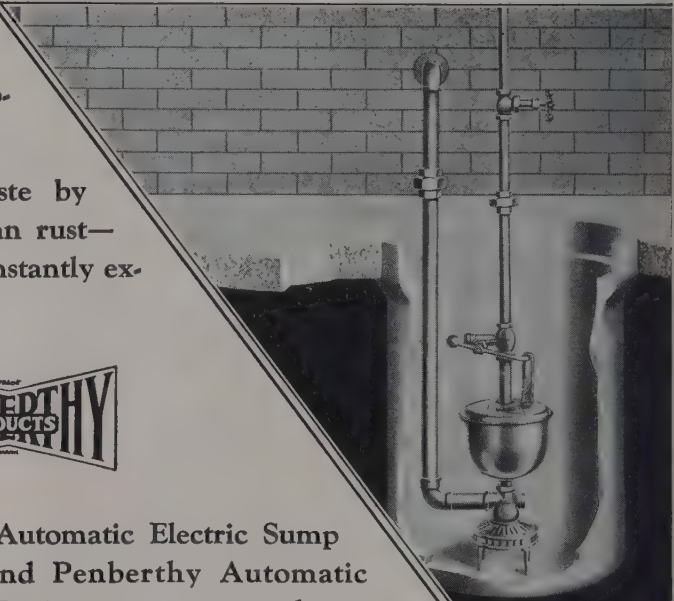
Penberthy Automatic Electric Sump Pumps and Penberthy Automatic Cellar Drainers cannot rust, because they are constructed of copper, brass and bronze throughout. Architects who specify them keep their clients' dollars out of the rust pile.

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# SOUTHERN ARCHITECT *and* BUILDING NEWS

VOLUME 54

JUNE, 1928

NUMBER 6

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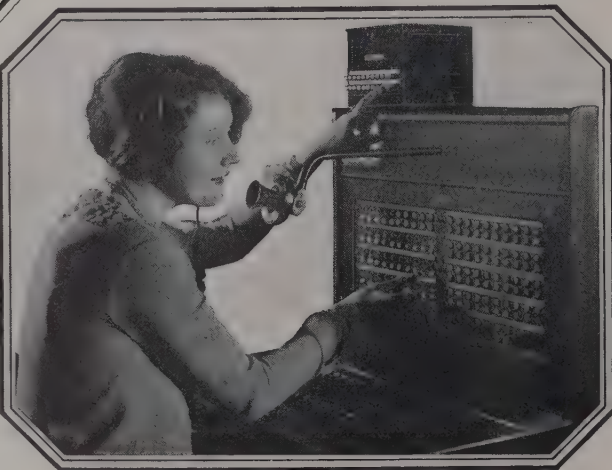
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DETAIL OF STABLE END  
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FROM A PENCIL SKETCH BY ROGER MCCARL

*Southern Architect  
and Building News  
June, 1928*

# SOUTHERN ARCHITECT

and BUILDING NEWS

JUNE, 1928



VOLUME 54

NUMBER 6

## Building for Canal Bank and Trust Co. New Orleans, La.

EMILE WEIL, *Architect*

STORY WRITERS from the four corners of the country have found in New Orleans a wealth of inspiration of historic legend and romance. Surely there is not a well read person in America who has not heard of St. Anthony's Alley, the Old French Market or those picturesque old plantation houses along the banks of the Mississippi. But this is only half the story and to think of the city only in terms of story writers romantic language is stupid.

From the standpoint of population New Orleans is the largest of our southern cities. It is a city teeming with business, industrially and commercially awake. A city whose prosperity is measured by the rich agricultural lands of the Mississippi Delta, by her extensive South American trade, by the hundreds of ships that embark and leave her port daily. A city whose commercial interest is linked with every important foreign port the world over. At the present moment New Orleans is the highest ranking financial center in the South and her extensive banking facilities place her among the great centers of exchange in this country.

The Canal Bank & Trust Company has long been known as one of the leading banking institutions of the South and an institution whose influence is felt throughout America. The constant growth of this bank finally culminated in the building which we are to consider in this number. The problem presented to the architect was one of no mean proportion. It was to design and plan a building with adequate facilities for the housing of a banking organization whose resources is approximately ninety million dollars.

The exterior has a Florentine feeling of the Early Roman Empire in its magnificent propor-

tions carried out with its highly polished Granite base and Bedford Indiana Limestone above for its entire street facades.

The Interior Italian Renaissance of the main Banking Room with its elaborate coffered ceilings over central section and the groined arch treatment of the surrounding extensions frame the working facilities of the Executive and Junior Officers' Sections along with the various Banking Departments.

The elaborate use of Hautreville Marble in this room and the beautifully modelled and designed bronze Banking screens and the bronze lighting fixtures, together with the Walnut desking and furniture of the Officers' Sections creates an harmonious warmth of color in a room of magnificent proportions.

The Banking Rooms and work spaces on mezzanine and third floor occupy an area of 47,531 square feet, exclusive of approximately 35,000 square feet for storage on roof space over Banking Room and space on 19th floor.

The Arcades, the Bond and the Trust Departments are treated in Tavernelle Marbles and Bronze screen similar to Main Banking Room with ornamented plaster panelled and coffered ceilings of designs varying and appropriate to the character of the surrounding conditions.

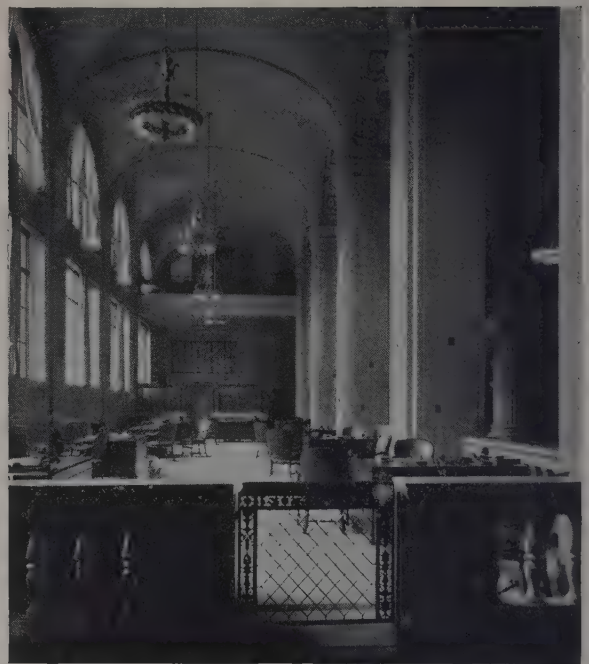
Symbolic bronze panelled elevator frames and doors greet the eyes of the thousands daily using this building after their entry from the Baronne Street Arcade, three stories in height, through the bronze vestibule and marble corridor which corridor extends from Baronne to Carondelet Streets. The ten high speed automatic control Micro-Drive elevators running over 800 feet per minute serves the vertical travel to the upper floors with excess serv-





President's Room

ice at the peak or congested times of their use. An additional equally high speed elevator serves for general passenger use at night and for freight during the day, thereby preventing incoming and outgoing freight interference with passenger service. A further additional elevator serves the Safety Deposit, Trust and Directors' Room sections, aside from independent elevators in the main Banking



Officers' Quarters

Room for Officers and public use to other Branches of the Institution. These elevators operate automatically, stopping at each floor on the pressure of a button either from the inside or outside of the car, stopping flush at each floor, the doors opening and closing automatically, and the entire operation by eliminating man control, lessens all interference affecting the operation and service that these eleva-



Bond Department

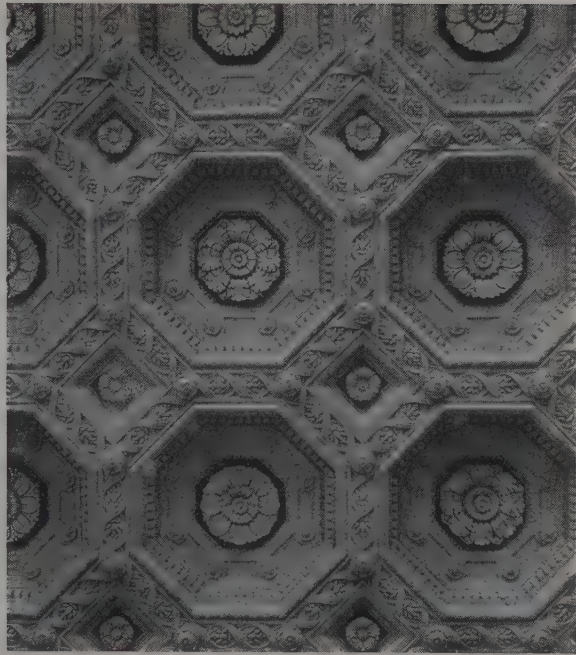


Bronze Screen





Main Banking Room



Ceiling Detail

tors in their highest development have been designed for.

Each office has ice and hot and cold water through specially designed lavatory combinations, and on every floor clocks at each elevator lobby, synchronized from main clock, gives the time of the day to all of the occupants and visitors of this building.

The Corridors, Toilet Rooms and all facilities are

finished in Marbles, and the woodwork throughout the office section, of beautiful brown Mahogany with pressed plate glass prismatic panels in the doors and transoms, leading to the various offices, which with solid bronze hardware completes the final details of this building.

The Safety Deposit sections with their many vaults for Customers' use for the deposit of their



Doorway to Lobby



Elevator Door



valuables, for the deposit of their trunks and silverware and for Corporation use, aside from the vaults required for the records and specie of the Bank itself, are all located in the Basement.

It is also finished in Marble and Bronze, and innumerable varying sized booths and compartments that will give adequate and unlimited service to the individual, to Executors' conferences or for corporate meeting purposes. Special care was exercised in the design and development of these vaults against water penetration and they were subjected to seventy-two hours pressure tests under the super-

vision of special Engineers for this purpose.

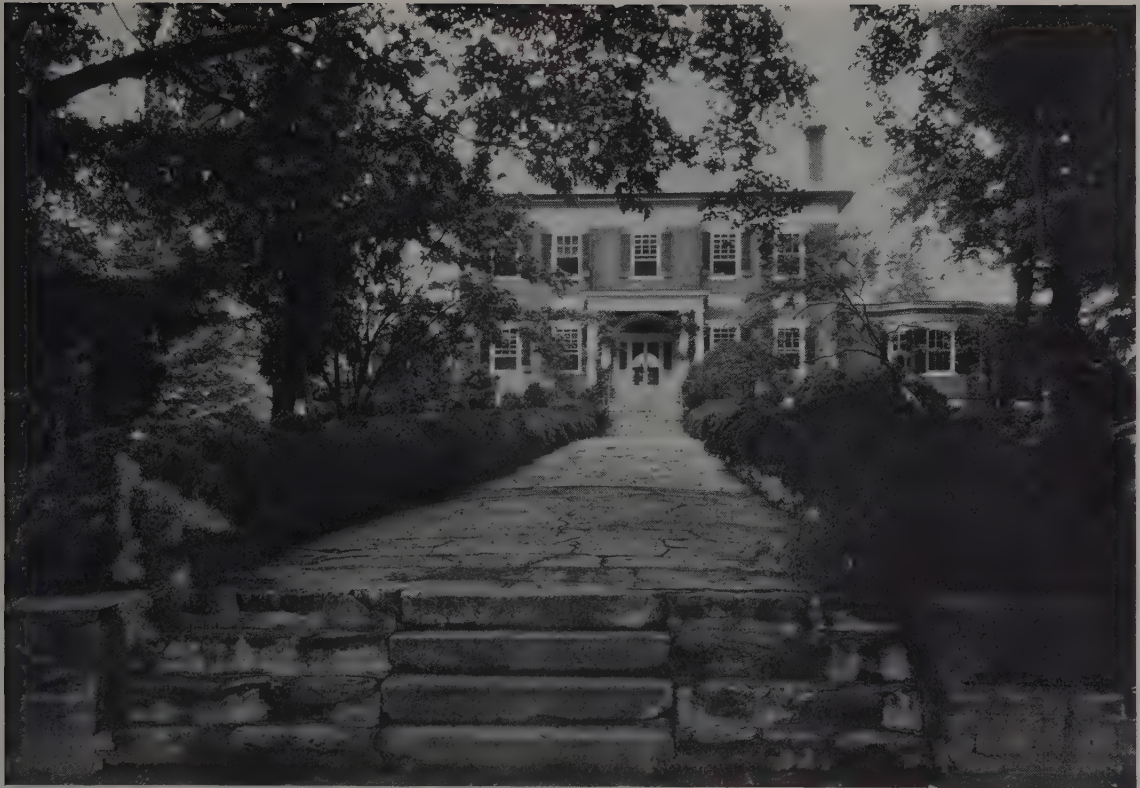
The Engine Room with its dual equipment, boilers, Hot Water Heaters, Ventilating Plant, Refrigerating Plant and Electric Installation represents all that is the very latest in mechanical equipment.

There is also a Generator Unit providing Electrical energy sufficient to operate the elevators and light the entire Banking Room and Public Sections of the building should local service be interrupted at any time.

The office building section has a rental area of 270,000 square feet.



Detail of Flag Pole Base, Canal Bank & Trust Company Building



## Mirador, the House of Mrs. Ronald Tree, Greenwood, Va.

DELANO & ALDRICH, *Architects for Restoration*

THERE has been written of late a great amount of very valuable and intelligent argument in favor of the preservation of our old houses and other monuments of architectural significance. To the writer's mind this is quite a worthy cause and really should be encouraged both by architect and layman. There is just one note I should like to add to the already tuneful ensemble, and that is this, let us be careful as to what we undertake to preserve lest we should overlook some really worthwhile piece of architecture. By this I simply mean—there are a great many old houses and buildings whose owners or builders were quite prominent in the early days of the Republic and which due to this fact have no little sentimental history attached to them, but whose architecture does not compare with many another lovely old piece whose history is unknown or in fact has no historical connection at all with the incidents paramount in the history of the country. If we are to preserve let us preserve for a meaning, for a cause that will bring some pleas-

ure and enjoyment to the aesthetic mind of those who are yet to come, and not just for the sake of some historical incident which after all might be permanently recorded in our historical records.

This brings us to the consideration of Mirador, one of those lovely old Virginia houses which fortunately is now preserved for all time through the interest of the well known American family of Langhorne. For the history of this place we are indebted to Bessie Carter Funsten, a description of which appears in "Historic Gardens of Virginia," published by the James River Garden Club.

Mirador, originally the home of Colonel James Bowen, in Albemarle County, has always been considered one of the finest examples of early American architecture to be found in the Piedmont section of Virginia. Since its restoration under the guiding hands of Messrs. Delano & Aldrich, done in their usual sympathetic way and understanding of the necessity for preserving the same character of the original we have Mirador today more charm-





GARDEN FACADE, MIRADOR, GREENWOOD, VIRGINIA

DELANO & ALDRICH, ARCHITECTS FOR RESTORATION





DETAIL GARDEN FACADE, MIRADOR, GREENWOOD, VIRGINIA

DELANO & ALDRICH, ARCHITECTS FOR RESTORATION





LIVING ROOM, MIRADOR, GREENWOOD, VIRGINIA  
DELANO & ALDRICH, ARCHITECTS FOR RESTORATION



DETAIL STAIRHALL, MIRADOR, GREENWOOD, VIRGINIA  
DELANO & ALDRICH, ARCHITECTS FOR RESTORATION



ing perhaps than ever. In 1758, Richard Bowen settled in Virginia and it was his grandson who actually built this house between the years 1825-30. In the beautiful Greenwood Valley near the Great Blue Ridge he placed the homestead in the center of an extensive plantation, from which can be seen the high peaks which tower above the dividing lines of Albemarle, Augusta and Nelson Counties. From the magnificent view possible of the surrounding country the name "El Mirador" was given. It is derived from the Spanish verb Mire—Look! Behold!

This house like those of the preceding century, was a square building of brick with two stories and an attic; it had a wide hall and four large rooms on each floor. The spacious stairway with its mahogany rail, the fan-shaped lights above the doors, and the fan-shaped wood trim throughout the building added much to the beauty of this stately old home. The wings were added after 1890 by Mr. C. D. Langhorne, as was also the beautiful rock enclosure and handsome gateway. The house is now owned by Mrs. Ronald Tree a grand-daughter of Mr. C. D. Langhorne.

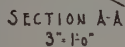
The intrinsic value of this old house as an archi-

tectural composition, and which has not been disturbed by the restoration, is delightfully shown in the illustrations appearing in this number. It is typical of the many Georgian houses found throughout Virginia and Maryland. Though built some years later than many of the well known examples in these states is in truth equally as important and pleasing in design. It is such houses as this that should be preserved. It is intelligent to do so not alone from the standpoint of architectural design but in construction the great majority of these houses are as sound as the day they were built. With a few changes they can be made as serviceable as the modern house of today. With careful thought and some time spent upon the gardens the landscape can certainly be made even more interesting than is possible with the new undertaking.

The problem of restoring these old places to their former glory is an interesting one for the architect. They offer an opportunity for ingenious invention without violating the principles in design or composition present in the original. As Mr. Philip L. Goodwin has remarked, "There is just as much latent possibility in the Classic field,—Georgian and Pre-Georgian,—as there ever was."



DETAIL OF PERGOLA CONNECTING THE GARDEN HOUSE AND CHILDREN'S PLAYHOUSE



0 3 6 9 12

June, 1928



## A SERIES OF ITALIAN DETAILS

*The detail of a doorway in the gardens of the Villa Medici at Rome appearing on the reverse side of this page is the first of a series of similar Italian subjects that will follow in each issue of the Southern Architect and Building News, during the remainder of this year.*

*This material is being presented through courtesy of Mr. Philip Shutze, of Hentz, Adler & Shutze, architects of Atlanta. These measured details were made during Mr. Shutze's sojourn in Rome as a member of the American Academy.*

*We feel that we have been quite fortunate in securing this series and hope the profession will find in them some value and inspiration for contemporary Italian work.*



*Photos by Tebbs & Knell*

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COMMON STREET ENTRANCE DETAIL

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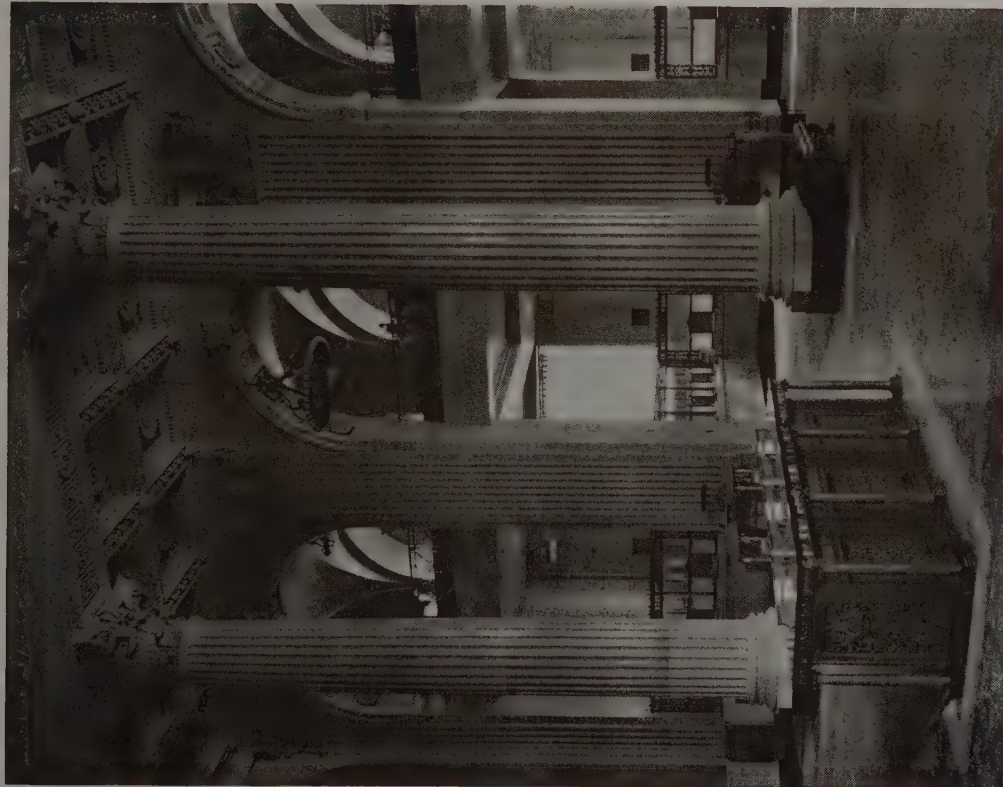
BRONZE SCREEN, MAIN ENTRANCE DETAIL

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EAST END, MAIN BANKING ROOM

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WEST END, MAIN BANKING ROOM







DIRECTORS' ROOM

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*Photos by Tibbs & Krell*

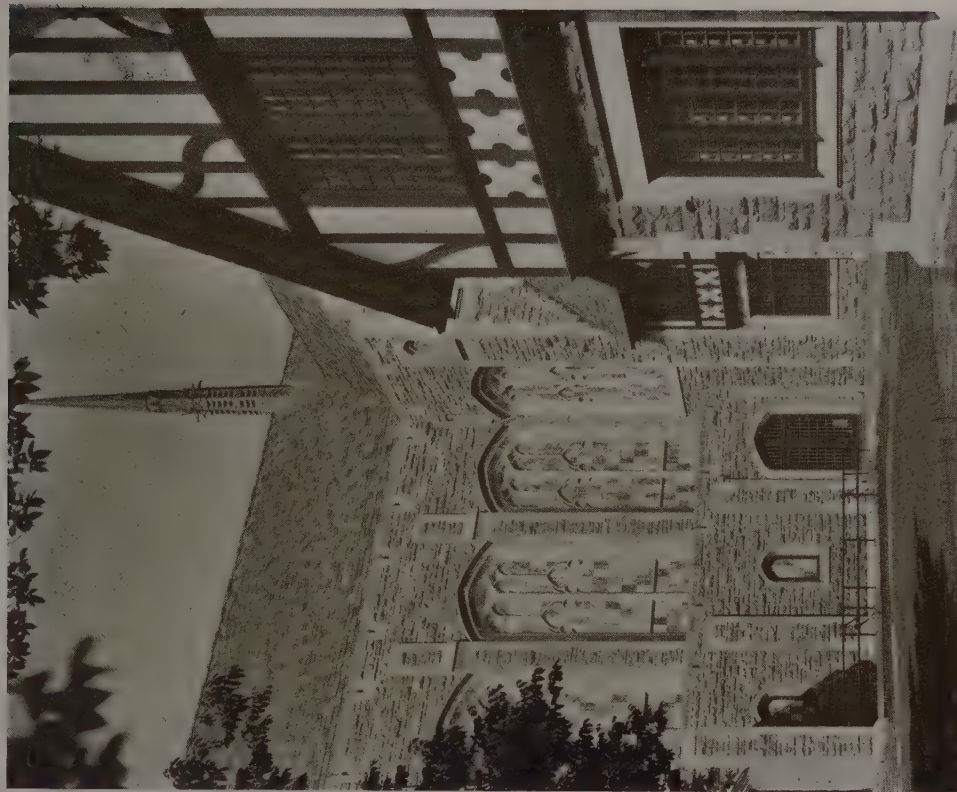
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SIDE ELEVATION

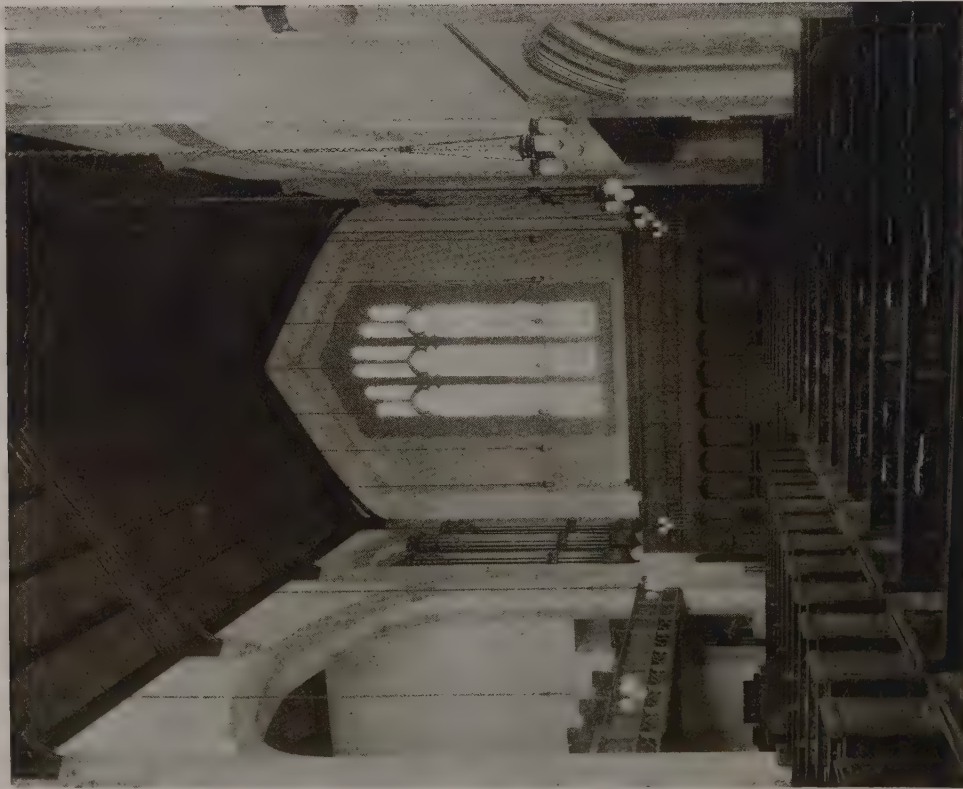


SIDE ELEVATION

INDEPENDENT PRESBYTERIAN CHURCH, BIRMINGHAM, ALA.

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# ⌘ The Sixty-First Convention A. I. A. ⌘

BY WM. J. SAYWARD, *F. A. I. A.*

THE Sixty-first Convention of the American Institute of Architects was held at the Hotel Chase, St. Louis, May 16th, 17th and 18th. An unusual number of delegates was in attendance and a program well in keeping with the numbers was carried out.

Collaboration in the arts as taken up during the previous convention was further considered as the general theme of this convention. Pursuant to this thought the opening session was turned over to the committee on Allied Arts under the direction of J. Monroe Hewlett, Chairman, and several addresses stressing the nature of sister arts in relation to architecture were enthusiastically received.

Perhaps the most noteworthy of the incidental features of the convention was the exhibition of the work of the late Bertram Goodhue accompanied by an address upon the work and character of Goodhue by Harry F. Cunningham.

An automobile drive about St. Louis and environs was wedged in between showers and thoroughly enjoyed by all participating delegates. The noon luncheons, now an established feature in lighter vein offered much appreciated relaxation from the more serious interest of the program. In similar vein was the banquet tendered by the St. Louis chapter to visiting delegates, in which pageantry rather humorously portrayed the outstanding spirit of St. Louis.

C. Herrick Hammond of Chicago was elected president of the Institute. Mr. Hammond, who succeeds Milton B. Medary of Philadelphia, won over William L. Steele of Sioux City, Ia.

J. Monroe Howlett of Brooklyn, N. Y., was chosen first vice-president and William J. Sayward of Atlanta, Ga., second vice-president; Frank C. Baldwin, Washington, D. C., secretary, and Edwin Bergstrom, Los Angeles, treasurer, were re-elected.

Besides these officers, the Board of Directors will include three of the Regional Directors, chosen as follows: First District, Charles D. Maginnis, Boston; Second District, Charles Butler, New York; Sixth District, Louis La Beaume, St. Louis.

The fine arts medal of the institute was posthumously awarded to H. Siddons Mowbray, mural painter, whose works decorate the new library of J. P. Morgan in New York City. The medal in craftsmanship went to William D. Gates of Chi-

cago, pioneer in the development of craftsmanship in terra cotta. Mr. Gates originated the "Teco" potteries, the products of which received first award at the St. Louis Exposition.

For having rendered distinctive service to the arts, the following were elected honorary members of the institute:

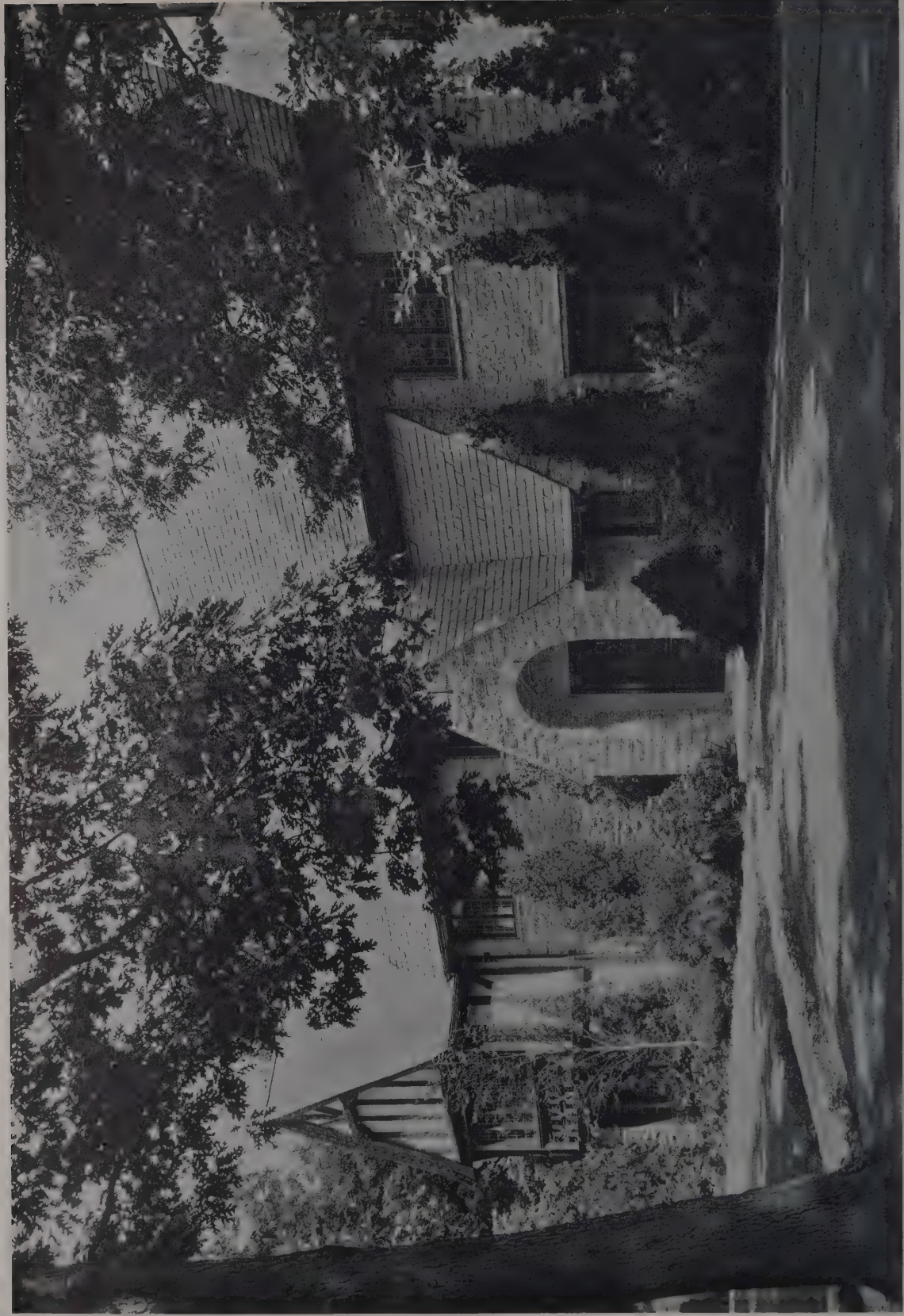
Royal Cortissoz, art editor of the New York Herald Tribune; Walter S. Brewster, Chicago, founder of the Foundation for Architecture and Landscape Architecture at Lake Forest, Ill.; Frederick Keppel, head of the Carnegie Foundation, New York; Herman A. McNeil, sculptor, College Point, L. I., known for his achievement in architectural sculpture including important monuments in New York, Philadelphia and Chicago.

Also Herbert Adams of New York, sculptor, and past president of the National Sculpture Society and of the National Academy of Design; Lee Lawrie, sculptor of New York, known for his work in the Nebraska State Capitol, the Los Angeles Public Library and other notable undertakings; Ezra Winter, mural painter of New York and fellow of the American Academy in Rome; Jules Guerin, mural painter of New York, director of color in collaboration with the architects who designed the San Francisco Exposition, and decorator of the Lincoln Memorial and other prominent works of architecture; Loncel La Farge, Mt. Carmel, Conn., mural painter and maker of stained glass and mosaic, cited in the institute award as "a distinguished artist who is carrying on the traditions of his great father, John La Farge."

These foreign architects were elected honorary corresponding members: Camille Lefvre, Paris; Bernardo Norales, Santiago; Alberto Soni Molins, Buenos Aires; Paul J. Alvarez, Buenos Aires; Paul J. Fitte, Buenos Aires; Francisco Squirru, Buenos Aires; Cart de LaFontaine, London; M. Litman, Stuttgart; Peter Behrens, Vienna.

A proposal to hold the next convention in connection with an international exhibition under the auspices of the Architectural League of New York next spring was referred to the board of directors for decision. It is probable that the convention proper will be held in Washington with the supplemental interest of a day in New York for attendance upon the League Exhibition.





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# The Editor's Annotations



## MONOGRAPHS GALORE

IN the last two or three months we have received from architects throughout the South, and some not in the Southern States, catalogues galore, depicting through illustrations the latest endeavors of that individual or firm. These catalogues have been appreciated, for in several instances we have found some excellent material for publication. We have further appreciated the architects kindness in sending us detail photographs of the work requested. And, in not a few instances the pictures we have been favored with have been exceedingly better than those appearing in his catalogue.

When the first one of these publications came to our desk we thought, Well! now, here is a clever fellow. A real live wire architect with an unusual supply of energy and ambition to have his work published in such shape that he can really show his prospective clients how good he is. Which, after all is not a bad idea (boosting your ownself a little), for in this old world in which we live there are very few days when a good samaritan comes along and wants to give you a helping hand. We rather like this idea. If we were practising architecture we would hope that our work was of such character that it would be to our advantage to have a monograph book published. A book of illustrations that would knock our clients over and bring home some fat commissions. Not practising architecture, we can state here and now that our work would be in a monograph book.

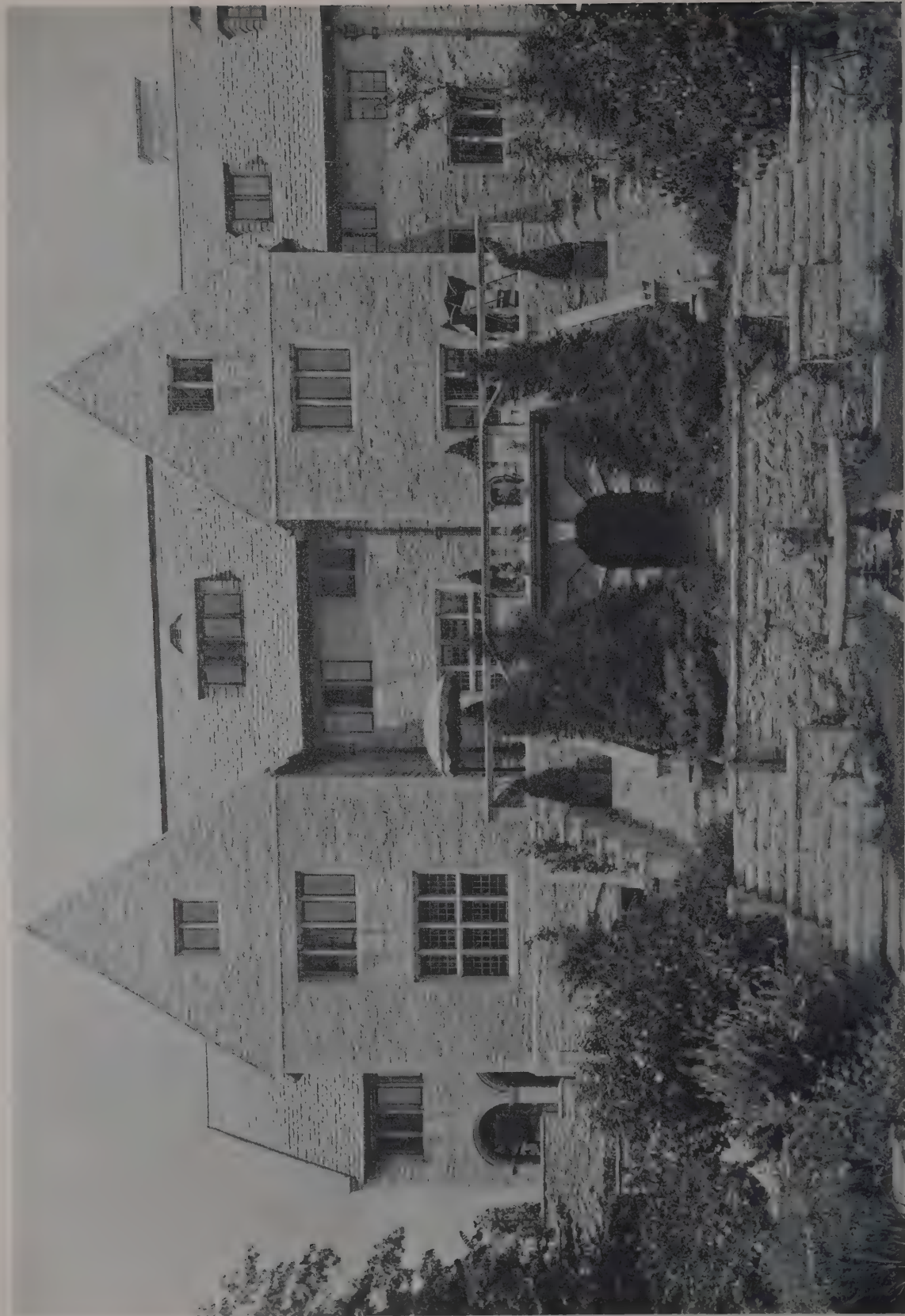
The idea as we have said before is fine, but, the way this idea is now being carried out all over the country is not right. It is one of those little absurdities which if given some thought will not be practised, as it is now, by any architect or architectural firm that has any respect for professional ethics.

Here is the way this catalogue business is being worked (as has been explained to us) and we leave it to you to say whether or not it is the proper thing to do. A young man or maybe he is a middle aged gentleman, calls at your office and explains he is from such and such a publishing company in New York or we'll say, Aberline, Connecticut. He goes on to explain that his company is getting out catalogues (handing you a sample), illustrating the work of the best architects in the country. The salesman explains that all you have to do is supply the photographs and they will print the book and

furnish you as many copies as you like. No further obligations on your part. That listens well but, you are still a little unsettled in your mind as to what it's all about. You are then informed that advertising will be sold among the building material manufacturers to enable them to furnish you these catalogues free of all cost, with exception, of course, the photographs you furnish. The sample you have been examining all the while is quite attractive. To make a long story short, you agree to furnish the pictures and sign an order giving them permission to print such and such a number of copies. After the pictures have been received by the soliciting publishing company you shortly receive a letter asking if you will not give them the names of all manufacturers furnishing material and equipment in each of the buildings to be illustrated. There is also a postscript asking you for a letter in which you request all the manufacturers to take space in the catalogue. Being rather enthused over the idea of getting a perfectly nice monograph of your work for nothing you immediately dig in and find the information desired, and when this is mailed you also write the letter about appreciating the kindness of any manufacturer who will take advertising space. And, right there is where you let the cat out of the bag to pounce upon the "poor little rich" manufacturer. This same slick salesman or his partner takes this letter of yours to the manufacturer and says to him, "look here if you don't take space in this catalogue Mr. So and So, architect, will never specify your product for another building."

The manufacturer leans back in his office chair, well! what goes through his mind is nobody's business, and with a D. to H. expression on his face finally signs on the dotted line. This manufacturer knows full well he has been jipped. Outside of the good will his advertisement might create with you it is absolutely worthless. And, architects are not supposed to ever specify a product except upon its merit. Is this fair to the manufacturer? Is it a good example of the professional ethics we hear so much about? There are a number of excellent architectural journals and general read publications in the country that are anxious to publish your work if it has merit and your client will have more respect for a few illustrations appearing in these journals which have been solicited and published upon its merit than he will a raft of material in one of these catalogues gotten out by yourself. Really this is something to think about.





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## WANTED—ARCHITECTURAL CRITICISM

NOT a few members of the profession have recently seen fit to direct a kindly thrust at the architectural press for its deficiency in the matter of giving the reader truthful and unbiased criticism. As Mr. Irving F. Morrow, of the Pacific Coast school remarks, "The particular place where you can not find architectural criticism is in an architectural magazine."

A letter reaching our desk some weeks ago from one of the well known North Carolina architects expresses an opinion in harmony with that of Mr. Morrow. We quote this architect's remarks:

"The writer has had in mind for some time a feature for architectural publications that seem missing. The Architectural plates appearing each month depict much that is happening in architecture. Some of these plates represent architectural motives and solutions of problems that are not successfully used and would appear so immediately if attention was called to them in their improper use by a paragraph of constructive criticism applying to each plate presented. This could be printed on the rear of each plate or could be grouped together under the head of 'Plate Criticism.' The consideration of this suggestion of criticism brings up two questions. Would the subscriber welcome it? Would the Architect of the work criticised be narrow enough to resent public criticism? This writing of criticism would likely be done best under nom de plume and would be written in a style that proves its point by rational inference rather than by a hard fast rule or principle. The humor of some architecture shown should be the guiding motive for correction."

We have been quite impressed with this criticism of our own and our fellow colleague's (the architectural press editors) failure to open up the big guns on the profession. We will have to admit we

have never gone in for this type of editorial adventure but think it would be quite amusing and interesting, that is, if we came out without losing our scalp. Of course, if we were a Kenneth Murchison, a Wistler or an Oscar Wilde we would have a jolly good time and jump at an opportunity to throw some bouquets loaded with the proverbial brick at the big boys whose work we are continually requesting for publication.

We should hate to have some "holier than thou" architect, greet us as Whistler did one of his critics once, "Your picture is not up to your standard; it is not good this time." Whistler replied: "You shouldn't say it is not good. You should say you do not like it, and then, you know, you're perfectly safe. Now come and have something you do like—have a whiskey and soda." We would no doubt take the whiskey, without the soda, please, and call our little adventure ended.

"Chase," said Whistler one day to W. M. Chase, the American painter, who had called to see his friend, "how is it now in America? Do you find there, as you do in London, that in houses filled with beautiful pictures and superb statuary and other articles of artistic merit there is invariably some damned little thing on the mantelpiece that gives the whole thing away?"

Mr. Chase replied, sadly:

"It is even so, but you must remember, Whistler, that there are such things as birthdays. People are not always responsible." Applying the same analogy, we feel like Mr. Chase. There are such things as clients and not always is the architect responsible.

The idea is a good one and would no doubt fill a long felt want if two questions can be answered by the profession. Would the profession welcome such criticism? Would the architect of the work criticised be narrow enough to resent public criticism? We are here to serve the profession. What is your reaction to this matter of plate criticism?

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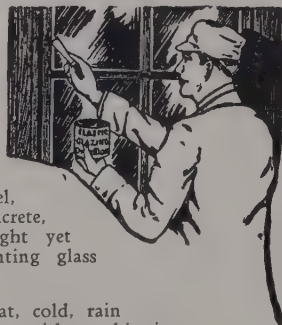
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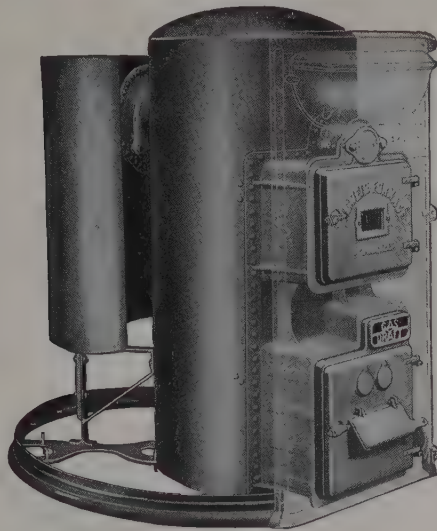
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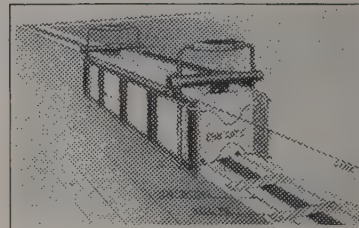
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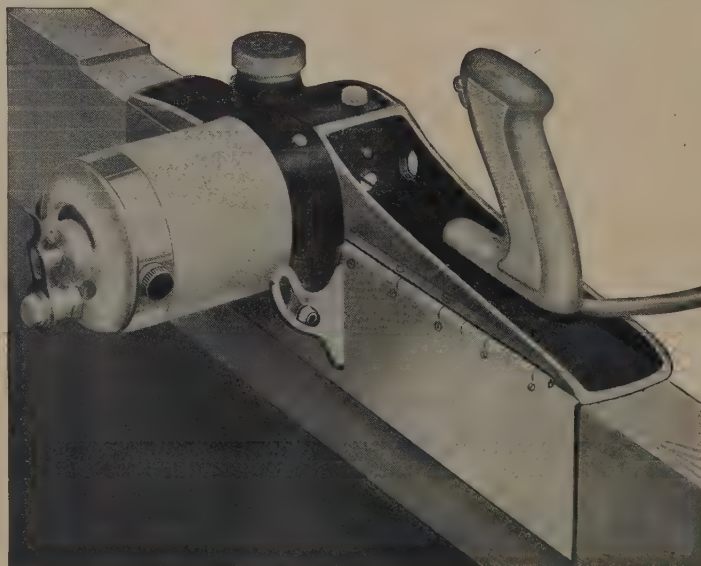
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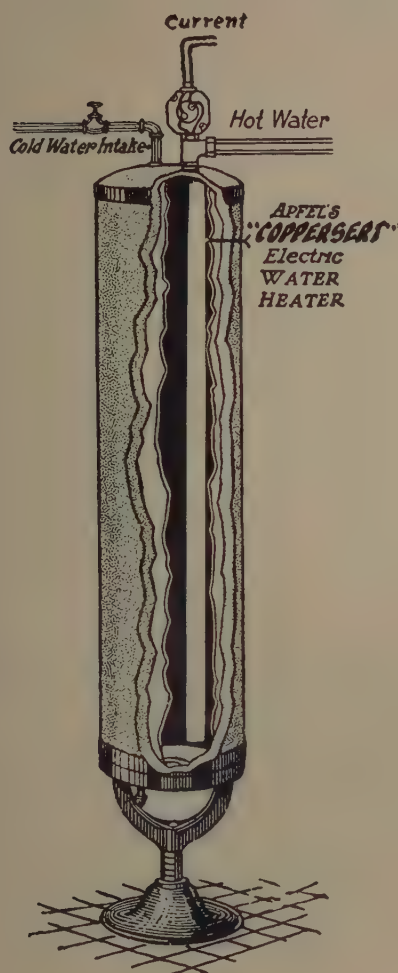
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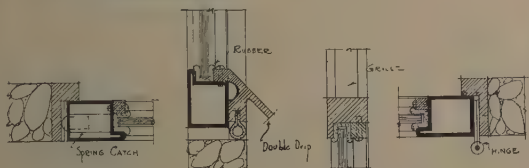


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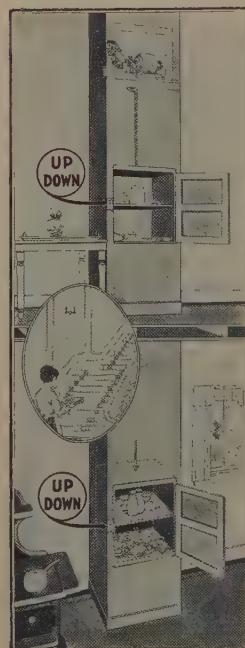
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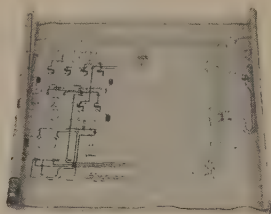
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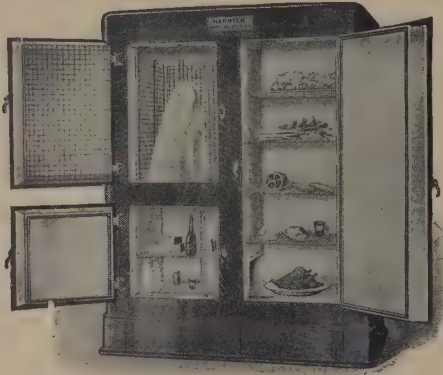
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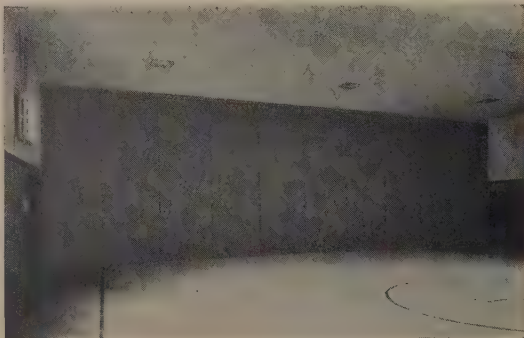
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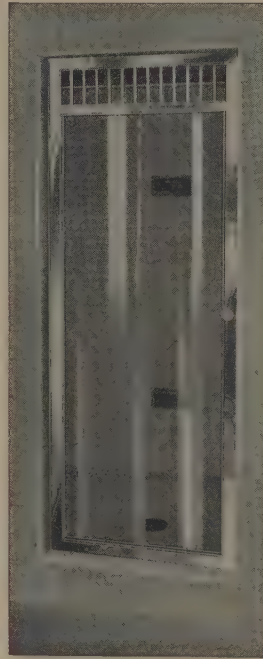
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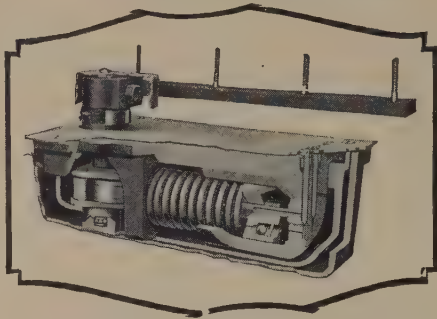
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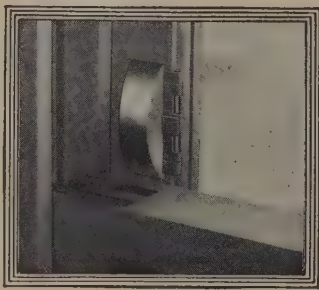


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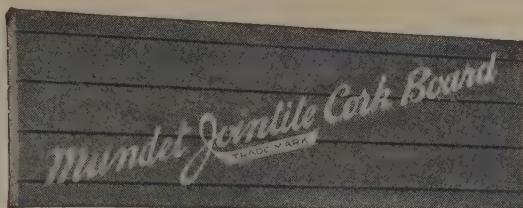
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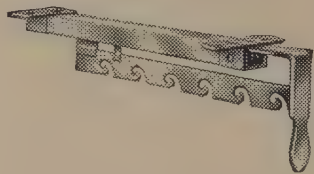
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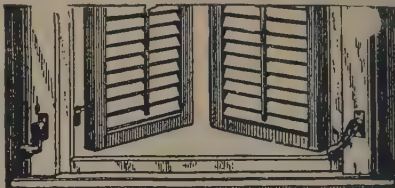
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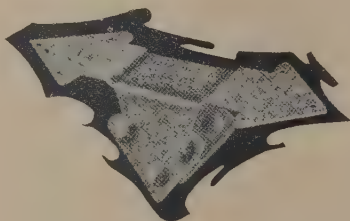


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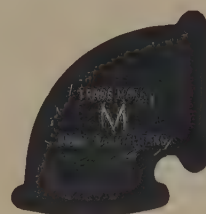
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3. All of full weight, carefully machined and attractively designed.
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*by Southern Jobbers*

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## ROLLED STEEL DOOR FRAMES WILL INCREASE

### YOUR PROFITS

The combination buck jamb and trim eliminates separate wood or steel buck jambs and trim and thereby reduces erection cost two-thirds as the entire unit is installed at one time.

Cold rolled of 16 gauge steel—it withstands and absorbs the shock of the heaviest door.

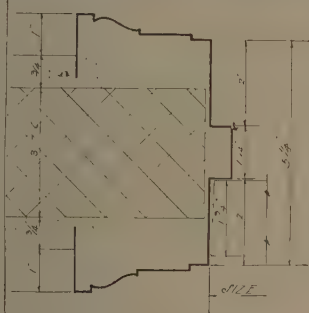
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Established 1900



*Buck For 3 TC WALL*



*Buck For 1 TC WALL*

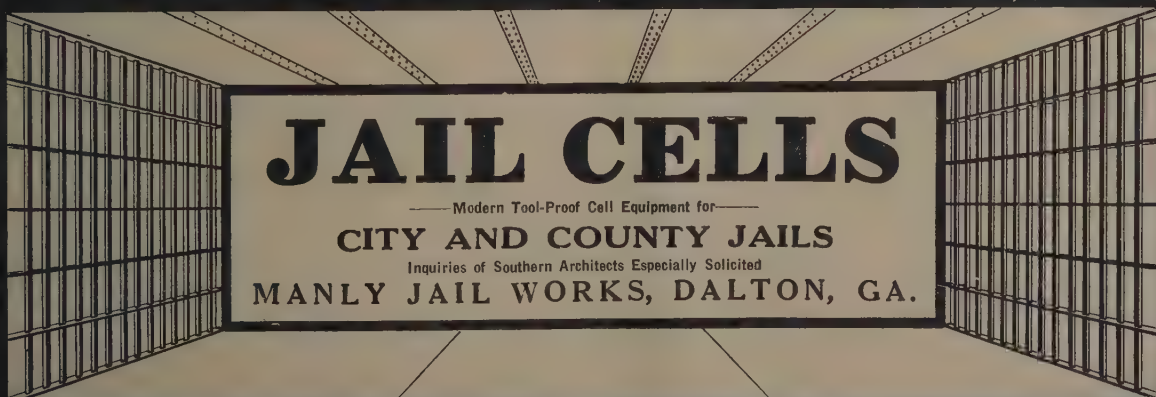
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—Modern Tool-Proof Cell Equipment for—

**CITY AND COUNTY JAILS**

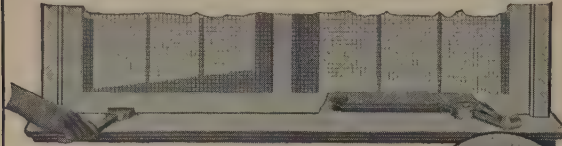
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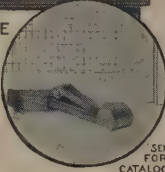


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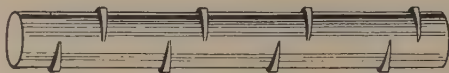
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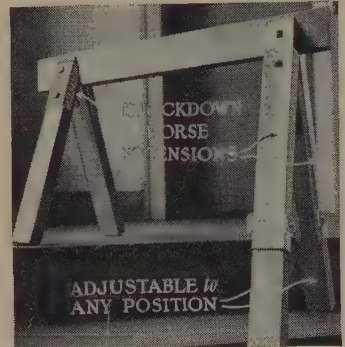
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Contains no acid. Therefore cannot injure concrete or  
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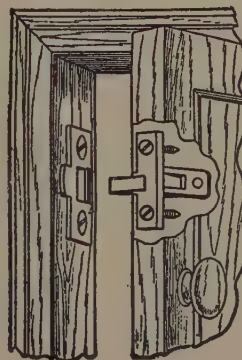
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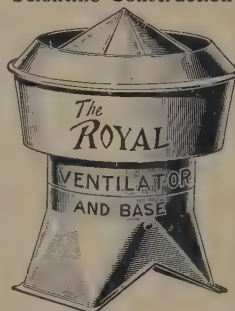
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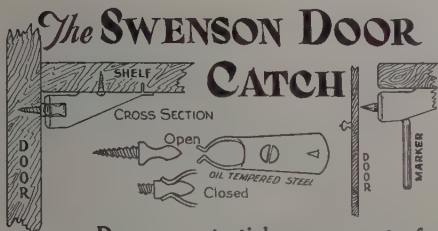
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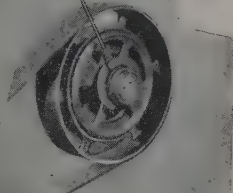
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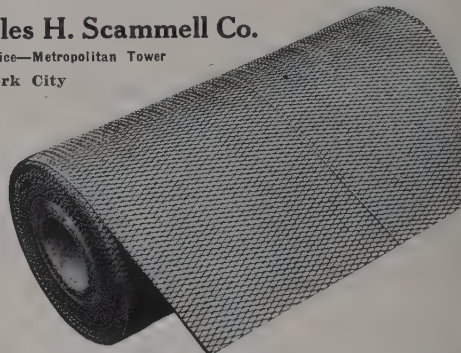
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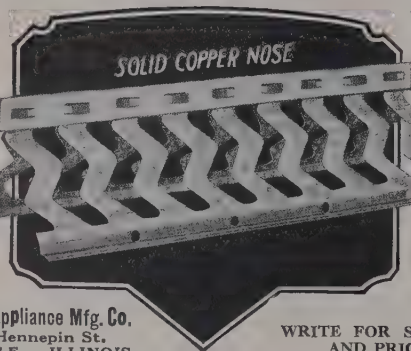
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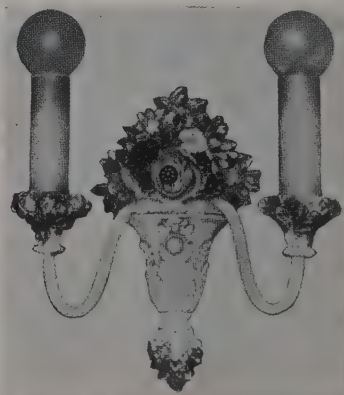


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All fixtures cast with socket rings for removable sockets.

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# SPECIFICATION AND BUYERS' INDEX

See Alphabetical Index Page 94

FOR THE SERVICE OF ARCHITECTS, ENGINEERS, CONTRACTORS, AND BUILDERS

This index is compiled and published each month as a ready reference guide to specific subjects covered by the advertisements in this magazine. We wish to encourage our readers to make use of this guide whenever catalogs and other literature are desired of manufacturers' products. When writing these concerns will you kindly mention this magazine? If you do not find products listed that you want write the Service Department, Southern Architect and Building News, Atlanta, Ga.

## A

### ARCHITECT'S OFFICE SUPPLIES

Theo. Altender & Sons, Philadelphia, Pa.

### ART BRONZE

J. S. Heath Co., Waukegan, Ill.  
Williams, Jno., Inc., New York

## B

### BALANCES—Sash, etc.

Caldwell Mfg. Co., Rochester, N. Y.

### BANK FIXTURES

Williams, Jno., Inc., New York

### BATHROOM EQUIPMENT—Cabinets, etc.

The Ideal Cabinet Co., Detroit, Mich.

### BLACKBOARDS

Conkling-Armstrong Co., Philadelphia, Pa.  
E. W. A. Rowles Co., Chicago, Ill.  
Knickerbocker Slate Co., New York  
Pennsylvania Structural Slate Co., Easton, Pa.

### BLINDS—Venetian

Burlington Venetian Blind Co., Burlington, Vt.

### BOILERS AND TANKS—Hot Water, etc.

Lombard Foundry, Machinery, Boiler Works & Supply Store,  
Augusta, Ga.  
Novelty Steam Boiler Works Co., Baltimore, Md.

### BRICK—Face and Fire

Amer. Face Brick Assoc., Chicago, Ill.  
Federal Clay Products Co., Mineral City, Ohio  
Richland Shale Products Co., Columbia, S. C.  
Stark Brick Co., Canton, Ohio

### BRONZE, BRASS—Ornamental, etc.

Williams, Jno., Inc., New York

### BUILDERS' HARDWARE AND SUPPLIES

H. B. Ives Co., New Haven, Conn.  
Lombard Foundry, Machinery, Boiler Works & Supply Store,  
Augusta, Ga.

## C

### CELLAR DRAINERS

Penberthy Injector Co., Detroit, Mich.

### CEMENT—Paint, etc.

Atlas Portland Cement Co., New York, N. Y.  
National Cement Co., Birmingham, Ala.  
Westmoreland Chemical & Color Co., Philadelphia, Pa.

### CHURCH FURNITURE

Amer. Seating Co., Chicago, Ill.

### CEMENT PAINT

Living-Stone Co., Baltimore, Md.

### CONCRETE MOLDS

Green's Steel Molds, North Milwaukee, Wis.  
Universal Cement Mold Co., North Milwaukee, Wis.

## D

### DOOR BEDS

Concealed Bed Corporation, Rockford, Ill.

### DOORS—Bifold

Kinnear Mfg. Co., Washington, D. C.

### DOOR CHECKS

Rixson, Oscar C. Co., Chicago, Ill.  
Swenson Co., H. A., Los Angeles, Calif.  
United Hdw. & Tool Co., New York City

### DOORS—Fire Rolling and Sliding

Kinnear Mfg. Co., Washington, D. C.

### DOORS, FOLDING

Overhead Door Corporation, Kokomo, Ind.

### DOORS—Interior, Elevators, Kalamein

Peelle Company, Brooklyn, N. Y.

### DOORS—Rolling Steel and Wood

Kinnear Mfg. Co., Washington, D. C.

### DOORS—Showerstalls

Crist & Schilken Co., Inc., Pittsburgh, Pa.

## E

### ELECTRIC SUPPLIES—Panelboards, etc.

Adam, Frank, Elec. Co., St. Louis, Mo.

### ELEVATORS

American Elevator & Machine Co., Inc., Louisville, Ky.

### ELEVATOR DOORS, ETC.

Haven-Busch Co., Grand Rapids, Mich.  
Peelle Company, Brooklyn, N. Y.

### ELEVATORS—Dumbwaiters

Beckwith Elevator Co., Inc., Boston, Mass.

## F

### FLOOR TREATMENTS

Continental Chemical Co., Watska, Ill.

### FLOORING—Hardwood

Pacific Lumber Co., Chicago, Ill.  
Robbins Flooring Co., Rhinelander, Wis.

### FLOORING—Steel

Kerlow Steel Flooring Co., Jersey City, N. J.

### FLOORING—Cork Tile

L. Mundet & Son, Inc., New York

## G

### GALVANIZING

Bessemer Galvanizing Co., Birmingham, Ala.

### GLAZING COMPOSITIONS

H. B. Fred Kuhls, Brooklyn, N. Y.

### GRANITE

N. C. Granite Co., Mt. Airy, N. C.

### GRAVEL

The Georgia Gravel Co., Columbus, Ga.

### GRILLES—Radiator

Fred J. Meyers Mfg. Co., Hamilton, Ohio  
Hart & Cooley Mfg. Co., New Britain, Conn.

## H

### HEATING EQUIPMENT—Electric, etc.

Electric Heating & Mfg. Co., Seattle, Wash.

### HOT WATER HEATERS

Oakland Foundry Co., Belleville, Ill.

### HEATING FIXTURES—Warm Air Pipe, etc.

F. Meyer & Bro. Co., Peoria, Ill.

## I

### INCINERATORS

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### INSULATING BOARD

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### INSULATION—Cork

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International Steel & Iron Co., Evansville, Ind.  
Phoenix Iron Co., Phoenixville, Pa.  
Meyers, Fred J. Mfg. Co., Hamilton, Ohio  
Williams, Jno., Inc., New York

## J

### JAIL AND PRISON EQUIPMENT

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Stall**

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new catalog "B"*

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## LIGHTING FIXTURES

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 Pearlman, Victor S. & Co., Chicago, Ill.  
 Rose Products Co., New York, N. Y.

## LOCKS

Master Lock Co., Elkhart, Ind.

## LUMBER

Duval Planing Mill, Jacksonville, Fla.  
 Enochs Lumber & Mfg. Co., Jackson, Miss.  
 Guilford Lumber & Mfg. Co., Greensboro, N. C.  
 Oettinger Lumber Co., Greensboro, N. C.  
 Steves Sash & Door Co., San Antonio, Texas.

## M

## MAIL CHUTES, BOXES, ETC.

Cutler Mail Chute Co., Rochester, N. Y.

## MANTELS

Jacobson Mantel & Ornament Co., New York, N. Y.  
 Columbia Mantel Co., Louisville, Ky.  
 Queen Mantel & Tile Co., Atlanta, Ga.  
 McClamroch Co., Greensboro, N. C.  
 Readybuilt Products Co., Baltimore, Md.

## MARBLE

Standard Marble Works, Cincinnati, Ohio

## METAL CEILINGS

W. C. Hopson Co., Grand Rapids, Mich.

## METAL DOORS

Kinnear Mfg. Co., Washington, D. C.

## METAL FORMS—Concrete Construction

Deslauriers Metal Products Co., Detroit, Mich.

## MILLWORK—Interior, Trim, etc.

Duval Planing Mill, Jacksonville, Fla.  
 Enochs Lumber & Mfg. Co., Jackson, Miss.  
 Guilford Lumber & Mfg. Co., Greensboro, N. C.  
 Oettinger Lumber Co., Greensboro, N. C.  
 Steves Sash & Door Co., San Antonio, Texas.

## MORTAR COLOR

Chattanooga Paint Co., Chattanooga, Tenn.  
 Westmoreland Chemical & Color Co., Philadelphia, Pa.

## P

## PAINTS AND VARNISHES

Berry Bros., Detroit, Mich.  
 Westmoreland Chemical & Color Co., Philadelphia, Pa.

## PARTITIONS—Wood and Steel Rolling

Kinnear Mfg. Co., Washington, D. C.

## PIPE—Wrought Iron

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## PIPE COVERING—Cork

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 Crampton Farley Brass Co., Kansas City, Mo.  
 H. E. Hessler Co., Syracuse, N. Y.  
 Mundet, L. & Sons, Inc., Hillside, N. J.  
 Norman-Boosey Mfg. Co., Detroit, Mich.  
 Wheeling Sanitary Mfg. Co., Wheeling, W. Va.  
 Woodbridge Ceramic Co., Woodbridge, N. J.

## PROTECTIVE PRODUCTS

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## R

## RADIATORS—Steam, Gas, etc.

Trolley Supply Co., Massillon, Ohio

## REFRIGERATORS

Herrick Refrigerator Co., Waterloo, Iowa

## ROOFING—Slate, Tiles, etc.

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 Ludowici-Celadon Co., New York, N. Y., Chicago, Ill.  
 Pennsylvania Structural Slate Co., Easton, Pa.

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L. Mundet & Son, Inc., New York

## S

## SASH CORDS, CHAINS, ETC.

Samson Cordage Works, Boston, Mass.  
 Smith & Egge Mfg. Co., Bridgeport, Conn.

## SASH—Balances, etc.

Caldwell Mfg. Co., Rochester, N. Y.

## SEATS—Toilet, etc.

Luzeine Rubber Co., Trenton, N. J.

## SEPTIC TANKS

Kaustine Co., Perry, N. Y.

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 Rising & Nelson Slate Co., West Pawlet, Vt.

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 Briar Hill Stone Co., Glenmont, Ohio  
 Central Oolitic Stone Co., Chicago, Ill.  
 Coughlan, T. R. Co., Mankato, Minn.  
 Indiana Limestone Co., Bedford, Ind.  
 Reed-Powers Cut Stone Co., Bedford, Ind.

## STORE FRONTS—Metal, Etc.

Zouri Drawn Metals Co., Chicago, Ill.

## T

## TANKS—Water, etc.

Cole, R. D., Mfg. Co., Newnan, Ga.

## TERRA COTTA

Atlanta Terra Cotta Co., East Point, Ga.  
 Conklin & Armstrong Co., Philadelphia, Pa.  
 Winkle Terra Cotta Co., St. Louis, Mo.

## THEATRE EQUIPMENT

Peter Clark, Inc., New York, N. Y.

## TILES—Flooring, Roofing, etc.

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 McClamroch Co., Greensboro, N. C.  
 Queen Mantel & Tile Co., Atlanta, Ga.  
 U. S. Quarry Tile Co.

## V

## VARNISH

Continental Chemical Corporation, Watseka, Ill.

## VENTILATORS

Globe Ventilator Co., Troy, N. Y.  
 Royal Ventilator Co., Philadelphia, Pa.

## W

## WINDOWS—Fixtures, Frames, Accessories, etc.

Austral Window Co., New York, N. Y.  
 Barnes Sash Holder Co., Indianapolis, Ind.  
 Caldwell Mfg. Co., Rochester, N. Y.  
 Hagstrom Mfg. Co., Glen Cove, L. I., N. Y.  
 Pearsall, J. R., Mfg. Co., Rochester, N. Y.  
 Richey, Brown & Donald, Maspeth, N. Y.  
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 Smith & Egge Mfg. Co., Bridgeport, Conn.  
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 Zouri Drawn Metals Co., Chicago, Ill.

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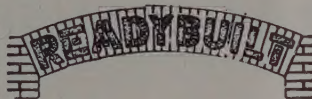
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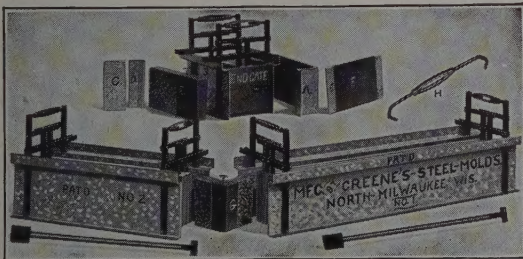
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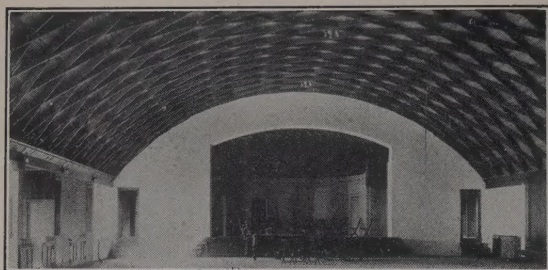
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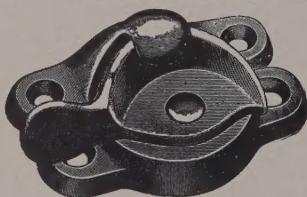
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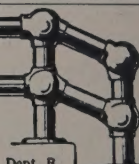
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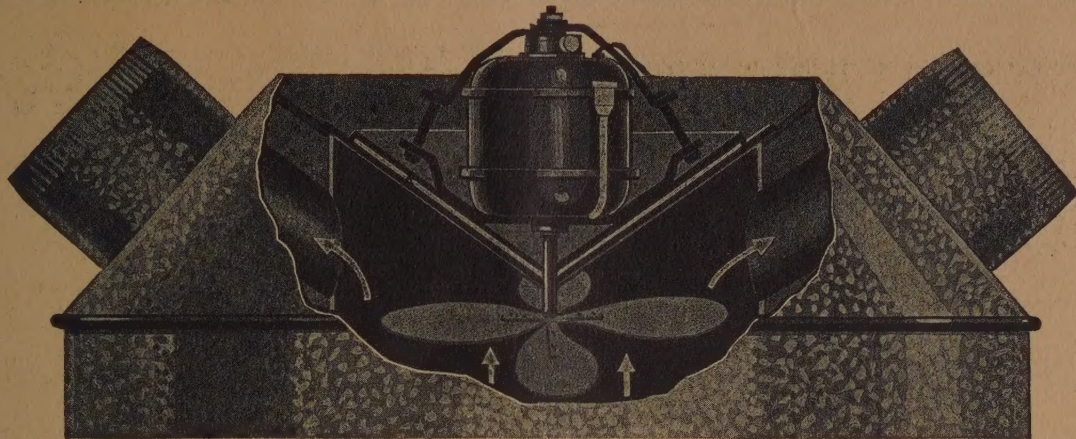
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